

The ONLY
Weekly Art
Newspaper
In the World

The ART NEWS

FOR THE COLLECTOR AND THE CONNOISSEUR

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FEB 11 1929

Vol. XXVII—No. 19—WEEKLY

NEW YORK, FEBRUARY 9, 1929

Entered as second class mail matter,
N. Y. P. O., under Act of March 3, 1879

PRICE 25 CENTS

Rare French Prints In Sotheby Sale

Collection to be Auctioned Anon-
ymously on March 18th, 19th
and 20th Includes French and
English Examples

There has not appeared on the auction market for many years a collection of French color prints equalling in quality that which will be sold at Sotheby's on March 18th, 19th and 20th. Including some three hundred and sixty lots, the collection which is to be auctioned anonymously as "the property of a Nobleman," includes not only the majority of the most celebrated French prints in superb condition, but also a number of engravings of the English school, including some fine examples in colors. The capricious connoisseur in this field will find in the present sale examples which embody all the collector's points.

One of the outstanding features of the collection is the remarkable series of Debucourts, including some of the most sought prints of this charming peintre-graveur. Janinet, also, is to be found in brilliant examples.

The first session includes a number of interesting and rare *Boutons (dessus de boites)* and a very fine series after Boilly, many beautifully printed in colors. Following these are the Bonnets, including the celebrated "Tete de Flore," in a superb example. Of Debucourt there are sixteen prints, a large proportion of them of the utmost rarity. "Les Deux Baisers" is found in a brilliant proof with all detail distinct, and margins to the platemark. "Le Menuet de la Mariée" and "La Noce au Chateau" form a superb pair, the former is a fourth state, before the title, with only the fleuron, the name of the artist and the date, scratched below the border. The latter is in a third state, also before the title. Of the "L'Oiseau Ranime," found in a superb impression, Clayton remarks, "Rarity, surpassing rarity, makes of this plate a sort of revived dodo. . . ." Only about ten impressions of this print are known.

"Promenade de la Galerie du Palais-Royal" is represented in a first issue, between second and third states, with only one number in the arches and with the error "Emprimé." The famous "Le Compliment" is found in a second issue, fourth state of five, while "Les Bouquets" is a third state of the second issue, without ornament around the title. That delightful pair, "La Rose" and "La Main," are fourth states of the second issue, with the first address, that of the artist. The "Annette et Lubin" and a brilliant print of "La Promenade Publique" with margins beyond the platemark on three sides, and publication lines cut off at the bottom, are other prizes among the Debucourts.

The first day's sale concludes with Longueil, Demarteau and Descourts. Of the latter there are some much prized items, among them the pair, "La Rixe" and "Le Tambourin," with publication lines cut off, and "Foire de Village" and "Noce de Village," in a first issue, with the arms.

Among the Desrais, which open the second day of the sale, is to be found "Promenade du Jardin du Palais Royal," formerly attributed to Debucourt, in a brilliant impression of the third state, with the address of Le Coeur and the first printer's name, that of Aumont.

There are many collector's prizes among the twenty-three Huets, among these the "L'Amant Ecoute," "L'Heureux Chat," in a first state before the drapery, with full margins; "La Jarretiere" in a first state with the arabesque on the wall and wide margins and

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"LES BULLES DE SAVON"

By VAN LOO

One of the two paintings by Van Loo, formerly in the collection of Ex-Kaiser Wilhelm, recently brought to America by Wildenstein and Company

CLEVELAND BUYS ASSYRIAN RELIEF

In The Bulletin of the Cleveland Museum of Art

CLEVELAND.—An Assyrian alabaster relief recently purchased by the Cleveland Museum of Art from the Wade Fund is of the time of Assurnasirpal III, the first Assyrian relief to come to the museum. It is half of a panel showing two gods or geni kneeling on each side of the tree of life in an attitude of adoration. The other half of the relief is in the National Gallery of Canada in Ottawa. Originally this relief was a decoration on the wall of one of the ancient palaces. Almost certainly the palace of Assurnasirpal at Nimrud was the home of the museum relief because it is practically identical with one in the British Museum from this site. As the Assyrians rose to power and gathered wealth, they tended to discard balance in the composition and rigidity in the figures. They evolved realism. But in the early reliefs of the time of Assurnasirpal III, especially in the religious subjects, the influence of stylization still prevailed.

There is a dignity about these Assyrian reliefs at once apparent. In the museum relief the god performs an act of worship with the detachment and gravity worthy of a heavenly being. The stiff conventionality of the figure is obvious. If life is there, it is subdued and restrained to fit the extreme ritualistic significance of the attitude. But in this very rigidity there is a decorative value, a flat, ornamental character proper for a wall decoration. The spaces and the lines have all been carved with an eye to this function, with a keen perception of the essential character of a wall embellishment. The artist has put into the relief the feeling of the mural decorator.

In detail, the design has been care-

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Davies Collection To Be Sold at American Art

The collection of paintings and works of art formed by the late Arthur B. Davies will be sold at the American Art Association's galleries, probably in April of this year. The collection is quite extensive and reflects the very wide interest in art of all periods which Davies had. Only a few of his own works will be included in this sale.

The collection is in many ways one of the most interesting which has appeared on the auction market, for it represents the selective choice of a man with a keen eye and quick appreciation whose means were, by comparison, limited. There are few "collector's pieces" in the group, nothing which has been bought with an eye on the market and acquired for its rarity. Quality alone was the standard by which Davies measured and he found it in a multitude of small things, some commercially "unimportant," but many of them more satisfying to the eye than the great prizes of more sumptuous collections. Yet, although the bulk of his treasures consist of things which because of their size or fragmentary condition cannot be expected to bring huge prices, there are several pieces which even the magnificent and prince'y collector should find desirable.

The Davies collection now to be sold will include Greek, Roman, Egyptian, East-Asiatic and Chinese works of art, a few paintings and many drawings by old masters, modern French and American paintings and sculpture, Negro sculpture, modern textiles including several tapestries designed by Davies and

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MODERNISM IN PENNSYLVANIA SHOW

PHILADELPHIA.—Modernism at last claims a definite place in an exhibition of the traditionally conservative Pennsylvania Academy of the Fine Arts, writes a correspondent to *The New York Times*. The academy's 124th annual showing opened on January 26th with a private view, at which guests found a rational type of modernism, the predominant note distinguishing it from past exhibitions.

Making the show still more striking was the method of hanging the pictures by contrast, rather than by blending tones. The general feeling was that a better balance also had been achieved this year through the introduction of new and progressive talent.

Four hundred and eleven artists are contributing 422 paintings and 204 pieces of sculpture to the exhibition. It opened to the public on January 27th and will last until March 17th. Just before the private view the juries announced awards as follows:

Temple Gold Medal, for the best painting in the exhibition, to Robert Henri of New York, for "The Wee Woman."

Jennie Sesnan Gold Medal, for the best landscape, to Charles Burchfield, for "Lilacs."

Carol Beck Gold Medal, for the best portrait, to Richard Lahey, for "Madame du Tarte."

Walter Lippincott Prize of \$300, for the best figure piece painted in oil, which must be for sale, to Leopold Seyffert, for "My Family."

Mary Smith Prize of \$100, for the best painting by a Philadelphia woman artist, to Edith McMurtrie, for "Harpooning Horse Mackerel."

George D. Widener Memorial Gold Medal, for the most meritorious work

(Continued on page 3)

Italian Primitives In Knoedler Loan Exhibition

About Twenty Pictures from
Great American Collections
Will Be Shown in Exhibition
Which Opens February 16th

A loan exhibition of paintings by the early Italian masters will open at the Knoedler Galleries on February 16th. It has been arranged for the benefit of the Carroll Vacation Camp and an admission fee will be charged.

The paintings which will be shown come from several of the finest American collections. Many of them are famous works, a few are familiar through former exhibitions, some will be shown publicly for the first time in America, but the quality of all keeps them perpetually fresh and the old friends among them will be as eagerly welcomed as the new. In an exhibition of this kind in which each picture is of the first rank it is also true that the whole is greater than the sum of its parts for a magnificent collection is of itself a work of art.

The trecento is seldom represented in exhibitions of Italian art for the few examples in American private collections which can definitely be given to the beginnings of the Renaissance are jealously guarded. Arthur and Alice Sachs have generously lent four panels by Ugo da Siena to the Knoedler exhibition and since Ugo closely followed Cimabue and Duccio the group of paintings will begin, historically, almost with the first break from Byzantine traditions.

Among the other pictures which have not been shown before are a delightful "Journey of the Magi" by Sassetta, acquired about three years ago from an English collection by Maitland F. Griggs and lent by him to this exhibition; a triptych of the Madonna and Child and saints by Sano di Pietro lent by Mrs. Edwin Bayer; a portrait of a Florentine lady by Mainardi, lent anonymously; a portrait of a youth by Pintoricchio from Mr. Ernst Rosenfeld's collection; Madonnas by Filippo Lippi and Signorelli lent by Jules Bache and a portrait of a lady by Lorenzo di Credi lent by Richard de Wolfe Brixey.

Either through former exhibitions or frequent reproduction the other pictures will be more familiar, some of them close friends of long standing. Among these is the famous Pesellino "Virgin and Child Enthroned with Angels," formerly in the Holford collection and now lent by a great American collector who prefers to remain anonymous. It will be remembered that this small panel brought one of the highest prices in the Holford sale. A "Virgin and Child" by Bellini which Berenson illustrated and discussed in *Venetian Painting in America* has been lent by Mr. and Mrs. Nicholas F. Brady who also lent Luini's "Virgin and Child with St. John." One of the finest pictures in the Seligmann exhibition of religious art was Clarence H. Mackay's Mantegna, the "Adoration of the Shepherds," and the opportunity to see it again in this exhibition will be welcomed. Mr. Mackay has also lent his beautiful "Portrait of a Youth" by Botticelli.

In addition to the paintings from the Bache collection which have already been mentioned the exhibition will include the fine Crivelli Madonna which was shown at Knoedler's last year. J. Horace Harding has lent a strong portrait of a man by Bellini and a Madonna and Child by Machiavelli comes from the Maitland F. Griggs collection.

This brief account of what will unquestionably be one of the best exhibitions of this season is intended simply as an announcement, although it is probable that the bare list of the pictures to be shown makes further comment unnecessary. The exhibition opens one week from today.

XIVth Century Gothic Madonna Gift to Rochester Museum

By GERTRUDE HERDLE
From The Bulletin of the Memorial Art Gallery,
Rochester

The Gothic Madonna and Child, Mrs. James Sibley Watson's Christmas gift to the gallery, is an example of one of the most beautiful forms of the Gothic spirit in art.

In the purest strain of the French Gothic, the school of the Ile-de-France, the Madonna and Child illustrates the XIVth century desire to bring the Mother of God nearer to men by giving her a gracious presence, the benign and tender qualities which her miracles and apocryphal legends had bestowed upon her. Our Madonna is of those significant transitional years when her XIIIth century forbears of monumental, idealized forms had descended from the cathedral facade to the cathedral interior, where, brought closer to their worshippers, they took on more intimate proportions and aspect. Her smile, the gracious bend of her body, and the tender gestures with which she holds the Child make her the human mother rather than the remote Queen of Heaven which the previous century had depicted.

More particularly, the history of this Madonna, although its facts are few, is of importance as placing her origin in or near Rheims, where, in addition to the west portals of Chartres, the greatest sculpture of early Gothic France is to be found. Coming from the Haus-saire family, who were for several generations guardians of the Cathedral of Rheims, she has always borne testimony to the fact that she came from the interior of the cathedral, which makes her artistic lineage of the highest. She probably was placed against some altar back or in a niche hung on one of the columns, not too high above the eyes of the faithful.

In November of 1928 this Madonna was invited to the important Loan Exhibition of Gothic Art at the Detroit Institute of Art by William R. Valentiner, to which it was lent by Arnold Seligmann, Rey and Company of Paris and New York, from whom it was purchased by Mrs. Watson. The selection of it for the permanent collection of the gallery was enthusiastically endorsed by

Dr. Valentiner, who called it "the finest and earliest" piece in the exhibition.

Of grey, finely grained stone, bearing throughout traces of the polychrome which had originally enriched the surface—gold-bordered blue on her mantle, red on the robe of the Child, with rich gilding on the chair and crown—the Madonna stands fifty-four inches high, holding the Child in her left hand and the stem of a lost nosegay in her right. She wears a mantle gracefully draped over the folds of her gown, the veil which had come from the East as a symbol of purity, and a four-pointed crown on the simple waves of her hair. The Child is in the characteristic robe of the Greek style, which He was to discard in the course of the next century to appear first semi-nude and then entirely so, as the Renaissance turned the sculptors' attention to the vitality of the human body.

The gracious tilt in the axis of the Madonna's body, accentuated by the sweep of the folds of her robes, is accounted for by both the weight of the Child held upon her left hip and the conscious effort of the XIVth century to put movement into the rigid, upright lines of the late Romanesque sculpture. There is a swaying grace of line which gathers our interest to the Child in the centering in Him of many curving lines. The perfect balance of the whole through the serpentine poise of the axis and the extended hand which held the flower, gives both serenity and vitality.

The larger pattern of relief in light and shade which carries the effectiveness of the sculpture down its entire length is brought out through a crisp contrast of high lights and shadows gained by deep undercutting and setting back of the folds. On the other hand, great delicacy of treatment is to be noted in the carving of the hands and features.

The XIVth century worshipper would have read more than these graphic qualities, however, in this presentation of the Virgin and Child enthroned. He would have been still enough a child of the XIIIth century to apply to her some of the symbolism which had grown up through the importation of the apocryphal legends from the East during the Crusades and such writings as the Golden Legend and the works of St. Bernard. Her crown would have meant her double role as the Queen of Heaven and the Mother of God; her nosegay would have recalled the words of the Song of Solomon which named her a "flower of Sharon and a Lily of the Valley"; and the bird which the Child Jesus holds in His hand would have signified the soul of man, a meaning descended from Egyptian hieroglyphics. Later, when realism had taken this symbolic meaning from art, the bird was to become a mere ornament or a plaything in the hands of the Child.

The Madonna subject has engaged the attention of painters and sculptors of sixteen centuries, since the most ancient representations were carved on the Christian sarcophagi and painted on the walls of the catacombs. At first she was a heroic, majestic figure with outstretched arms, which did not hold the Child until the Vth century, when the First Council of Ephesus used the Madonna and Child as the symbol of the orthodox faith in Christ's divinity.

In sculpture the subject reached its

OGDEN MILLS LEAVES \$100,000 TO THE METROPOLITAN

The bequest of \$100,000 and paintings and art objects to the Metropolitan Museum of Art by Ogden Mills, financier, sportsman and philanthropist, who died at his home here on January 29th, "is another illustration of Mr. Mills's public spirit," Robert W. De Forest, president of the Metropolitan Museum, said last Wednesday, according to the *New York Times* report.

"Ogden Mills's bequest to the art museum," he declared, "follows many gifts and is only another illustration of his public spirit and his continuing interest in an institution to which he was related by heredity. His father, D. O. Mills, was for many years one of its trustees."

Under the will of Mr. Mills, which was made public in Poughkeepsie on February 5th, the Metropolitan Museum receives \$100,000 and portraits by Van Dyck of Lord Wharton and Lady Southampton, a painting called "Cavalier," by Thomas de Keyser; the paintings, "Madame Dupille et Sa Fille" and "Monsieur Dupille," by Charles Antoine Coypel; a painting of children at a spring, by R. A. Russell, and clocks and bronzes in the Mills residence at 73-75 Rue de Varenne, Paris.

Subject to the life interest of his son therein, Mr. Mills also willed to the museum all paintings other than family portraits and all his antique furniture and old clocks in his home here at 2 East Sixty-ninth Street. Several years ago Mr. Mills gave the museum a group of renaissance bronzes and ancient medals and plaquettes.

finest expression in the Middle Ages, when it developed against a background of architecture, first as purely architectural adornment of the Romanesque facade in the form of flat reliefs which gradually freed themselves from the walls to assume an independent form.

The XIIth century jamb figures from the Corbeil of King Solomon and the Queen of Sheba, which stand near the Madonna in the Fountain Court of the Rochester museum, are interesting ancestors of her sculptural form, for in them the stylized and flattened lines still suggest the column, but the figures are beginning to detach themselves and are already three-quarters free. In the next century, at Rheims and Chartres, Gothic sculpture gained its fully rounded, free and idealized form.

A century before the date of the gallery's Gothic sculpture the Madonna had just come into her regal, austere majesty: a century after it, she descended to a realism bordering upon banality. Here, in the XIVth century, she is depicted in the beautifully balanced transitional style.

Fifth Century Frescoes Found in Catacombs of San Gennaro, Naples

By K. R. STEEGE

NAPLES.—News comes of very important discoveries of pictures in the catacombs of San Gennaro near Naples. These catacombs open on the sides of the hill of Capodimonte, and consist of two principal levels, and a third of minor importance. In niches and in tombs, along the passage or inside the cubicles, have been found buried a large number of Neapolitan bishops and several consuls or dukes of the Byzantine period.

Within the church of San Gennaro, altered and transformed between the XVth and XIXth centuries, there was scarcely any trace of the antique basilica now uncovered. The excavations have proved not only the existence of this IXth century basilica, but also the fact that it existed as far back as the Vth century. Then there was but one nave which occupied the space of the greater nave from which the Benedictine monks, in 873, constructed the larger church.

The excavations now going on have uncovered frescoes of the Vth century decorating the inside of the arches, and one rather remarkable discovery has been made. At the point where the side wall of the Vth century church meets that of the entrance, appears a huge block of masonry, which fell in the catastrophe that marked the end of the primitive edifice. In this block, having on one side the curve of the entrance arch, is preserved intact a painting representing Christ between two saints, a very rare and remarkable example of church painting of that epoch.

The work now being done will restore part of the basilica, with the remains of the mosaic pavement and the frescoes. Meanwhile, the very recent studies of Commendatore Gino Chierici, head of the Superintendence of Monuments, who is directing the excavations, make clear the archaeological importance of these catacombs, which have been little known up to the present.

Pains have been taken to distinguish

the primitive nucleus from the later additions. At the front are some rooms which were from the beginning independent and which must have served as a family burying place or vault. These bear traces of very ancient decorations. In the center of the ceiling of a large room in the upper catacomb is a winged Victory, and around it in elegantly designed compartments are pagan motifs, such as the subject of Cupid and Psyche, and lions, sea horses and garlands. In one picture appears the scene of Adam and Eve at the sides of the tree, exquisitely drawn. In another small picture the construction of a tower is represented. This has been recognized as a symbolic figure, a very antique work, and a direct continuation of the art of Pompeii.

K. R. S.

CLEVELAND BUYS ASSYRIAN RELIEF

(Continued from page 1)

fully, though rather crudely, carved; every feather of the wings, even the hairs in the beard and coiffure are indicated; but the cutting suggests the roughness of a military régime. The costume is interesting. The god wears a fringed and tasseled tunic, and, draped from the left shoulder, a mantle which is reminiscent of the shawls worn in similar fashion by the Sumerians. On his head the god wears the two-horned cap, and in his belt he carries two daggers. A hint of the luxury of Oriental court life is furnished by the bracelets and necklace, clearly visible. Despite this elaboration of detail, nothing of the power of the genie is lost. There is a firmness about his mouth and in his face with its fleshy, full nose of distinctly Semitic type. His physique is mighty. The muscles are indicated with incised lines, anatomically suggestive and decoratively fitting. In the legs, especially, the artist has adapted the muscles to the pattern with admirable skill. Though the design has never been forgotten, the sense of power has never been sacrificed. It is this quality of power which gives the relief something more than the grace and charm of an heraldic device, and which makes it typical of the Assyrians, not only in subject, but in feeling.

VENUS DE MILO'S ARMS SOUGHT

PARIS.—A fresh search for the Venus of Milo's arms, which the famous statue in the Louvre lacks, was recently reported as shortly to be undertaken in Greece, according to a report in the *London Morning Post*.

Comadria has now interviewed M. Etienne Michon, keeper of the antique museum, who states that any search for the missing arms in Greece is doomed to failure, because they, like the statue itself, are in the Louvre. They are in fragments, as they were originally discovered in 1820 in the neighborhood of the statue, and the fragments, M. Michon thinks, may themselves be part of a restoration of the Venus made in antiquity.

Acting on this suggestion M. Jules Flandrin, the well known painter, has made a sketch of the statue as it probably was when first carved. The sketch shows the Venus holding up with her right hand the draperies that slip down from her hips, while the left hand, raised to the level of the head, holds an apple. The effect produced is that of a singularly beautiful balance.

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Prizes Go to Modern Painters in Pennsylvania Academy Show

(Continued from page 1)

in sculpture, to Bruce Moore, for "Black Panther."

James McClees Prize of \$200, for the most meritorious composition in sculpture, comprising a group of not less than two figures or animals or a combination of both, of not less than one-third life-size, to Hallie Davis, for her marble, "Baby and Snail."

The traditional place of honor in the academy halls is given this year to a group of three paintings by the late Arthur B. Davies, who died last year in Florence. Under his "On the Heights," the center of the group, is a wreath suggesting the memorial character of the display, and flanking it are "After the Rain" and "Solitude."

In this so-called main room are modernistic works of various moods and manners. None is representative of "isms" which are unintelligible to the layman, for nearly every painting in the exhibition has a clear meaning. Among those in the same apartment are Jerry Farnsworth's "Summer Cottage," in which one gazes through a door down to a village, sea and ships; Elsie Donaldson's curiously done "Dora"; Truman Fasset's "Maternity in Moonlight," showing two figures in silhouette against a somber lake and mountain; Ross Moffet's "Life on the Dunes" and Harold Weston's "Pyrenees in Winter."

"Benedict and Benedictine," showing a boy and a bottle, by U. Romans, is strongly marked both modernistically and racially. George Biddle, who has been a regular contributor to the academy exhibitions, is back with a Mexican "Wedding Breakfast," as modern as anything he has shown. There are two large mural-like paintings by Michael Mueller, "Passing of the Indian," a particularly symbolic work, and "Italian Peasants," which likewise fall into the modernistic class.

Two unusually large canvases by Sidney E. Dickinson are "The Fossil Hunters," an exposition of disinterred dead, done in black, dark blue and dark gray, and "The Cello Player," a black-and-white composition. Richard Lahey's "My Studio," Carl Binder's "Farm and Forest," William Schulhoff's "Flowers," Beatrice Levy's "Corsican Town," and Paul Burlin's "The Bridge" are among many others in the modernistic category.

There is another group on exhibition which is not conservative, reactionary or essentially modernistic. Included in it are Philip L. Hale's "Riders to the Sea," showing horses ridden by nude men and dashing into the surf; John S. Curry's "A Baptism in Kansas," showing American small town types, and his "Storm Breaking Over a Lake"; Ivan L. Albright's "An Electric Line-man," a tall canvas of a single large figure in a few low tones, and Frank N. Wilcox's "The Reunion."

Portraits and more conservative landscapes and marines have brought back many of the artists who have exhibited regularly in the past to the academy show. Among the portrait painters, William M. Paxton is represented again with several works. "My Family," the medal winner, by Leopold Seyffert, shows the artist's wife and two boys. Guy Pene du Bois is showing "Mother and Son," which may not be strictly regarded as portraiture.

Mary Stafford, Ernest L. Ipsen, Robert Susan, John Lavalley, Ruth A. Anderson, Stephen Macomber, Frederick G. Hall, Jean MacLane, Charles Hopkinson, George L. Nelson, Chester Douglas, Paul Trebilcock, Marie D. Page, Alice Kent Stoddard, Cecilia Beaux, Robert Henri, Randall Davey and Robert Spencer are some of the other portrait and figure painters represented.

In the landscape and marine groups, covering subjects in this country and elsewhere, are a decorative marine, "Sapphire and Amethyst," by Jonas Lie; "Forest Retreat," by John F. Carlson; "Spring Thaw" and "Midsummer Sunday," by Ross E. Braught; "Creek in Winter," by Fred Wagner; "Bald Ridge," by Roy Brown; "Kansas City Hills," by Anthony Angarola, and "Forest in Spring," by Joseph Pollett, who also is exhibiting an unusual interior called "Stravinsky." In it from the upper part of a theatre one takes a look downward toward the musician-filled stage.

The modernistic influence is apparent also to some extent in the exhibition of sculpture. Among the smaller bronzes is Amelia Peabody's "Four Horsemen," a decorative work depicting knights mak-

ing their way up a steep mountain pass. The largest of the sculptures is the bronze "Inspiration," by Edward Sanford, and near by is James E. Frazer's "Primitive Power," suggesting the first use of water to turn a wheel. There are many portrait busts, medallions, plaques, bas-reliefs and figurines.

Patronesses for the private viewing were Mrs. John Cadwalader, Mrs. Stricker Coles, Mrs. Samuel Grey Dayton, Mrs. Fitz Eugene Dixon, Mrs. George Dallas Dixon, Mrs. Charles C. Harrison, Mrs. Joseph W. Lippincott, Mrs. Owen J. Roberts and Mrs. Edward Burton Robinette.

DAVIES COLLECTION TO BE SOLD

(Continued from page 1)

woven at the Gobelin looms, drawings, watercolors and prints by modern artists, some furniture and a group, as yet undetermined, of paintings and sculpture by Davies himself.

The Greek things include several small marbles, heads and torsos, terra cottas, one or two of which seem quite early, Cretan heads and several fine vases. One of these has the comparatively rare white ground. A silver ewer with an incised decoration of dancing figures is one of the outstanding pieces in this group. There are a few small Roman heads and pieces of glass.

The Coptic textiles are the feature of the Egyptian group. Several of these are of unusual size and in remarkable condition. There are also a number of small Egyptian bronzes, bead necklaces and ornaments. Among the Eastern Asiatic objects are a fine glass pitcher and a small pottery collection.

Chinese art is represented chiefly by sculpture. There are several small figures of animals in stone, heads of buddhas, a small carved steel and a few bronzes.

Most of the old paintings—there are not very many—are decidedly minor works but a head of a woman is included whose quality bears out its attribution to Giorgione. Like most of the paintings given to this master or to Titian without documentary evidence this might be ascribed to either but its delicacy of color and softness of form correspond more with the generally accepted idea of Giorgione. The drawings by old masters are quite numerous and include one attributed to Raphael. Portfolios as yet unopened hold the rest.

Paintings by modern French and American artists form one of the largest

MATHIESEN GALLERY SUES OTTO WACKER

At the instance of the Association of German Art and Antiquarian Trade criminal action has been begun by the Mathiesen Gallery against Otto Wacker, the Berlin art dealer, through whose agency the van Gogh pictures, characterized as counterfeits by Dr. B. de la Faille of Amsterdam, found their way onto the market.

divisions of the sale. Most of them must have been purchased at about the time of the Armory Show for they are chiefly representative of the school of fifteen years ago. There are a powerful Matisse and one of Picasso's best cubistic paintings, several Derains and paintings by De la Fresnaye, Max Weber, Bruce, Gris, Gleizes, Walt Kuhn, Hartley and Ribera. Pastels, drawings or watercolors by Degas, Pissarro, Seurat and Redon as well as by the later men are included.

The Negro art includes several figures carved in wood, a number of ceremonial masks and some smaller carvings in stone.

Davies, during the last few years, drew many cartoons for Gobelin and the sale will contain both large and small pieces woven from them.

NEWARK REGRETS FULD'S DEATH

NEWARK.—The executive committee of the Newark Museum Association at a special meeting on January 21st, 1929, passed a resolution expressing deep regret at the death of Mr. Felix Fuld, a trustee of the museum.

In the passing of Felix Fuld the Newark Museum has lost a true friend. Mr. Fuld was elected a trustee in 1924. His interest and support never failed. He believed in the Newark Museum and his interest in the development of modern art in this country led him to contribute freely to the building up of a collection of sculptures by living artists of which Newark may well be proud.

Newark has lost a truly devoted citizen, a high minded man of vision, and the museum shares this loss.

The secretary was instructed to transmit to Mrs. Felix Fuld this resolution as an expression of the committee's sympathy.

VENICE PLANS XVIIth BIENNIAL

VENICE.—On the 1st of January, the general secretary of the International Exposition of Art in Venice, Commendatore Antonio Maraini, began the work of organization for the next biennial, the seventeenth, which will be opened in the spring of 1930, and visited the podestà of Venice, Count Orsi, to explain to him his proposed program.

Signor Maraini's idea is that the retrospective part of the exposition, of Italian art of the Ottocento, should be especially

devoted to sculpture and to a show of engravings. In the department of modern art he urges that artists endeavor to make themselves more faithful interpreters of the life of our time, not confining themselves too closely to technical studies.

The Podestà, who is the president of the exposition, has decided to confide its artistic direction to Signor Maraini, and the administrative direction to Commendatore Romolo Bazzoni, assisted in decisions of major importance by the general secretary of the Syndicate of the Belle Arti, and by the consulting artists of the Commune of Venice. K. R. S.

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WORKS of ART

Fine German Gothic Wood Carving Acquired by Cleveland Museum

In *The Bulletin of the Cleveland Museum of Art* CLEVELAND.—An exquisite German wood sculpture has recently been added to the Wade Collection of the Cleveland Museum of Art. This group, "Christ and St. John the Evangelist," grows out of the belief and piety which marks the XIIIth and the early XIVth century. At that time, by some unexplained influence, there flowered into sculptural form one of the most beautiful ideas which had haunted early preachers of the Church. Origines, who died in 254 A. D., discoursed upon it; and St. Augustine wrote that John, when leaning on the heart of Jesus at the Last Supper, drank deeply of the great secrets contained in the innermost heart of His Master. The story of this worship of the Sacred Heart of Jesus has been ably told by Carl Richstätter. The XIIIth century was especially interested in the theme; and to Eckhardt von Schönau is attributed the prayer to St. John, who was "... filled with the wisdom of God, because he had leaned his happy head on the merciful breast

of Jesus. Oh, beloved disciple of Jesus, sublime Evangelist, protector and son of the Blessed Virgin, speak to the heart of sweet Jesus for me."

Out of this very definite and beautiful cult grew a group of sculpture, of which the new museum accession ranks as one of the two most important. Called for by a spiritual need, in a most satisfying way the late XIVth century sculptures fulfilled the desire of their time by giving visual evidence to this idea.

The new accession has been published repeatedly in many works on German sculpture. It came from a chapel in southwest Würtemberg. Later it was in the Castle of Schülzburg and then in the Hofrat Röhrer Collection in Munich and the Benoit Oppenheim Collection, Berlin, and was exhibited in 1924, as a loan in the Kaiser Friedrich Museum. With the group of the same subject in the Mayer van den Bergh Collection in Antwerp it ranks as one of the two finest examples known.

A third, similar in type, came definitely from the neighborhood of Sigmaringen and is now in the Kaiser Friedrich Museum in Berlin. The Ber-



Thanksgiving Time by Walter Ufer, N.A.

PAINTINGS by WALTER UFER, N.A.

Shown in Exhibition Feb. 11th to Feb. 23rd

Walter Ufer paints the Indian as he is—in the garden digging—in the field working—riding amongst the sage—in his hut or wigwam—meeting his woman in the desert—in meditation. His present exhibition, like those which have won him wide acclaim in the past, abounds in fine portrayals of the life of the Great Southwest.

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"PORTRAIT OF A LADY"

By LORENZO DI CREDI

This portrait will be shown at the Loan Exhibition of Primitives at the Knoedler Galleries, Feb. 16-March 2. It will be lent by Richard de Wolfe Brisey

lin piece is a variant of that in Antwerp, whose provenance can be also quite definitely placed in the Lake Constance region. In fact, all the finest German examples of this subject seem to come from Upper Swabia, and almost all date to the period about 1300. Only a few scattered examples appear as late as the XVth century.

The Antwerp and Berlin pieces differ from the new accession in having something of the more moving and emotional character of French sculpture. This is not present to the same degree in the Wade piece. It is emotional, but in a more contained sense. The Christ

is the hieratic, idealized figure of the XIIIth century; the St. John leans not on the breast but on the shoulder of Jesus. The left hand of Christ rests on the shoulder of John while the right raises and supports, but does not grasp, the hand of the beloved disciple. The aloof character of the act is characteristic of the conception of the sculpture as a whole. The two figures have a mystical union, and their souls commune in the world of the spirit. The humanity of the XIVth century ideal has only touched it.

It is the trace of this XIVth century point of view, however, which suggests

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RARE COPTIC WEAVES IN BROOKLYN SHOW

BROOKLYN.—The Brooklyn Museum is showing an unusually large collection of Coptic textiles of rare quality that are extremely useful to students of textiles and designers who are looking for inspiration from original sources of patterns and motifs. The collection, which is shown in 59 frames under glass with one to four specimens per frame, consists of a loan by Mr. Frederic B. Pratt, a group of fragments donated by the Long Island Historical Society and some specimens from the museum's permanent collection. The exhibition is installed on the mezzanine of the eastern side of the Rainbow Gallery in the new wing and will be on view for several months.

The Copts were inhabitants of Egypt who were converted to Christianity at the time St. Mark was supposed to have preached his gospel about 70 A. D. Their taking up of the new religion is definitely reflected in many of the motifs and designs in the textiles. On the other hand, several of the pieces show the influence of the Greco-Roman period in Egypt. The exhibits on view range in date from 300 to 700 A. D.

Like most pieces of fabric which come out of Egyptian tombs, many of these examples show decay, principally around the edges. They are considered valuable and exhibited not so much for the weaving, which in itself is of interest to textile students, but for the remarkably beautiful designs which were produced in those days and for the glorious color that has persisted for nearly 2,000 years.

a date about the year 1300. The Christ figure is traditional, erect, fully frontal; the drapery falls in even folds over and between the knees; the knees and feet are placed in the attitude which Romanesque and the early Gothic took from the earlier Byzantine art. The face is the hieratic type, framed by long, curling locks which fall to the shoulder. The eyes look out, wrapped in mystic absorption.

The difference in feeling in the face of the St. John is the evidence which points to the probable date mentioned above. Into the disciple's face has entered the greater humanity, the idealism of the Gothic at the turn of the XIIIth century. The newer spirit speaks through the slightly parted lips, the enigmatic smile, the highly stylized hair, the finely formed features, and above all, through the swaying body, which has the tentative, almost gauche, breaking away from the strict frontality which marks the transition pieces.

Few sculptures reveal a more beautiful polychromy. The robes are gilded upon a white chalk ground; and in places the ground shows through, or the gilding has been gradually worn away so that the surface has acquired the consistency and beauty of an old ivory, polished and patinated by time. The hair is a dark brown; the carnations of the face are lightly touched with rose; and traces of red, blue, and gold persist upon the bench and socle on which the figure rests.

German art has been very poorly and inadequately represented in the museum heretofore. A piece of this quality, one of the most important sculptures the museum owns and one of the most remarkable in its field, strengthens the collections where they have been weak. In addition, it gives an example of German art in one of its finest moments and is a splendid example of the Gothic spirit, which in its extension far transcended any petty national lines.

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NATIONAL SCULPTORS TO HOLD EXHIBIT

SAN FRANCISCO.—A graceful feminine figure with the wings of an angel and with bobbed hair is among the unusual pieces in the 1,300 entries for the exhibition of sculpture opening in San Francisco on April 1st, under the auspices of the National Sculpture Society of New York City. Artists pronounce this the first example of a winged female figure with bobbed hair. The sculptor is Mabel Conkling of Boothbay, Maine, now a resident of New York, who studied with St. Gaudens, MacMonnies, and Whistler. "Triumphphant Wings" is a 22-inch bronze of a young woman with a face of eager beauty, her boyish, close-cropped head turned toward the heights to which, with upraised arms and pinions, she is about to spring. In its fine courage and swift movement, this bronze symbolizes the growing achievement of American womanhood.

In several respects the exhibition of sculpture will be remarkable. It is a non-profit enterprise, charging no admission; it contains only the best work of contemporary Americans; it includes every type of sculpture, classical or modernistic, from medals to civic monuments; and it forms both the largest and most notable showing of contemporary American sculpture ever held. In it, almost all American sculptors of distinction, here and abroad, as well as young sculptors of pronounced talent—whether or not members of the National Sculpture Society—are represented. The idea for the exhibition originated with Archer M. Huntington of New York, who presented \$100,000 to the society for this purpose.

From April 1st to September 30th, the exhibition will occupy the inside galleries and the spacious grounds of the California Palace of the Legion of Honor in Lincoln Park, the San Francisco terminus of the Lincoln Highway. Under the supervision of Mrs. Cornelia B. Sage Quinton, Director of the Palace, special landscaping effects have been arranged as backgrounds for outdoor pieces. Upon the exhibition committee are the following members of the National Sculpture Society: James E. Fraser, chairman; A. A. Weinman, president of the society; Herbert Adams, Robert Aitken, A. F. Brinckerhoff, Gail Sherman Corbett, Ulric H. Ellerhusen, Anthony Di Francisci, Henry Hering, C. P. Jennewein.

500 REGISTER FOR INDEPENDENT SHOW

More than 500 painters and sculptors have registered for the thirteenth annual exhibition of the Society of Independent Artists, which will be held in the Waldorf-Astoria roof garden from March 8th to 1st, 1929. Registration for the exhibition was to have closed on Friday, February 1st, but the directors of the Independents have extended the time for registrations until February 11th.

A. S. Baylinson, secretary of the Independent Society, announced today that there is room for 200 more exhibitors in the show this year. Any painter, sculptor, etcher, lithographer, or other worker in the graphic or plastic arts may enter for the exhibit upon the payment of a year's dues in the society. The exhibition is open to all artists without the selection of work by a jury, and without the creation of distinctions among exhibitors through the awarding of prizes. All works will be hung or arranged alphabetically. This no-jury, no-prize, alphabetical system makes of the Independents the most democratic art show in America. It is also the largest of American art shows. From twelve to fifteen hundred works are exhibited each year. Painters are permitted to exhibit two canvases, and sculptors may send four pieces.

The recent sale of the Waldorf-Astoria does not affect the Independent show this year. Next year the society will have to find new quarters for the exhibit. The first exhibit of the Independents was held in the Grand Central Palace in 1917. The second was held at 110 West 42nd Street, and for the past eleven years the exhibition has been held in the Waldorf-Astoria.



"PORTRAIT OF A YOUTH"

By PINTORICCHIO

This portrait will be shown at the Loan Exhibition of Primitives at the Knoedler Galleries, Feb. 16-March 2. It will be lent by Ernst Rosenfeld

MORTGAGE ASKED ON VIENNA MUSEUM

VIENNA.—A certain firm in Roumania to which Austria owes about a million lire for goods confiscated by the Austrians in 1916, has attempted to mortgage the Viennese museum of the history of art, together with its whole

collection. It seems most unlikely that this attempt will succeed, however, for the court has affirmed that such action against a state is not allowable when it is a question of money owed. The Roumanian firm still maintains that it is in the right and has appealed to a higher court. The decision of this latter is awaited with considerable interest.

K. R. S.

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Visigothic Cathedral of Egara, Vth Century Monument, Reopened

By E. TEROL

The Visigothic Cathedral of Egara, which has now been reopened after some undelayable work of reconstruction, is the earliest Christian temple in existence in Spain, and one of her greatest archaeological monuments. Founded in 450 A. D., it is the only Visigothic building to outlive the stress of fifteen centuries, in the course of which it has been enlarged and endowed with vast artistic treasure. Built on the original site of an Iberian settlement that was later occupied by the Romans, the Basilica of Egara still retains the original mosaic floor with figures of fishes and other contemporary emblems.

A baptistry was added in the VIth century, consisting of a semi-cylindrical vault decorated with mural paintings representing scenes of the Passion. The apse forms a double row of panels surmounted with arches in high relief. These panels are also painted in fresco, the various subjects being cherubs, apostles, and the crossing of the Red Sea. The extreme interest of these

murals lies in the fact that they are the earliest and most primitive known, dating from the Xth century. The main altar is a monolithic slab 3 feet by 5 feet, wherein are engraved the names of the first bishops of Egara, and is therefore a priceless historical document. The baptistry adopts the unusual square plan, the lantern being supported on eight columns with elaborately carved capitals.

Right underneath is the underground pool, where the early converts practised the ritual immersions on being baptized. The architectural details are similar to the celebrated baptistries built in Italy under Constantine the Great. Leading from this underground baptistry is a small catacomb, still unexplored, which was probably used for baptizing women.

A nave was added in the XIIth century, the pointed arch being one of the first departures from the Romanesque round arch. It is decorated with important contemporary mural paintings, representing Christ in Majesty, the death of St. Thomas of Canterbury (who was murdered in A. D. 1170), and the Cor-

onation of the Virgin. The contents of this temple are as interesting as the container, and form a collection of high quality. First from a chronological order are the Roman marbles, bas-reliefs and inscribed stelae—chief amongst them one of Quintus Granius, first magistrate of Egara, and one dated 139 A. D., dedicated by the citizens of Egara to Emperor Antoninus Pius, who made them Roman citizens. Next follows an important Christian sarcophagus of the IVth century, and several carved capitals and sculptured fragments. Chief of the medieval pieces is a life-size carved polychromed figure of the Virgin.

The *retablos* or carved and painted altars, are three in number, all dating from the XVth century. The earliest, by an unknown master of about 1400, was originally in the baptistry, and its pictures represent the legend of St. Michael. Another is definitely known to be the work of Luis Borrassá (working between 1400 and 1425), and the last one, dated 1460, is attributed to Jaime Higueta, the best of the Catalan primitives. The rest of the collection includes quantities of Gothic velvets and Renaissance embroideries, silver chalices and monstrances and other church ornaments.

GIANT SARCOPHAGUS IS UNEARTHED

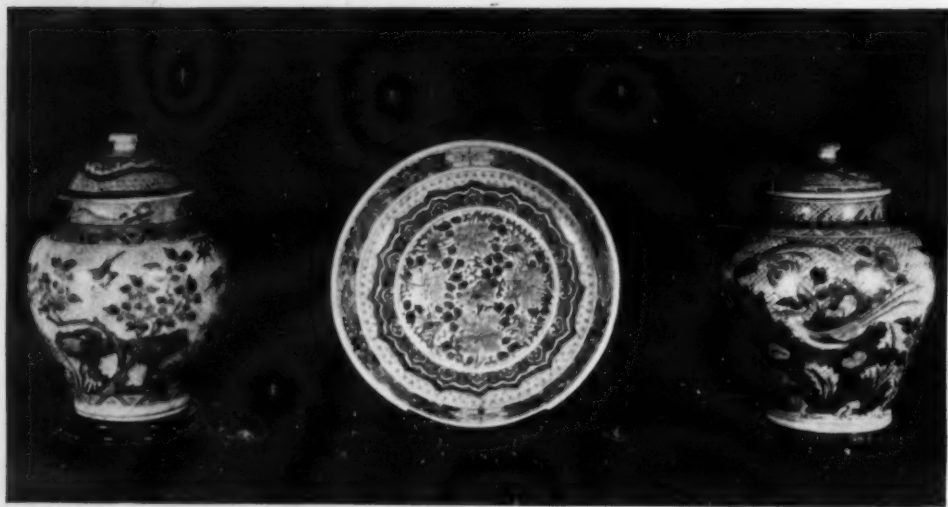
ROME.—Near the once famous battle field of Mentana, and not far from Rome, at the top of a little hill, where the ground has lately been dug up for a vineyard, have been found a number of broken fragments of a wall, with a fallen column and it is believed from various indications that this was the site of the villa of a rich Sabine. The peasants in the neighborhood have turned up various pieces of pottery and some remains of mosaics. The most remarkable object unearthed is, however, the huge sarcophagus of travertine marble, 2.25 meters in length, and 1.25 in width, surrounded by a wall of masonry and set on a similar base. It is supposed to have contained the body of a giant, and around it are many sepulchral tiles, which probably covered tombs of the family of the giant. Two of the heaps of bones, also discovered, reveal a skull, jawbones and limbs of extraordinary

size, while some smaller ones of ordinary dimensions may be seen. Lying on the ground a few meters distant from the sarcophagus is the cover, also of one piece of stone, but it is so heavy that it has been impossible to lift it to read what inscription may be written on it.

Whose is this sepulchre? The tombs surrounding it, the deposit for water and the conducting pipes, the fine position on a gentle slope of a hill with a picturesque view over the Tiburtine and Sabine hills, have led to the conclusion that here was a sumptuous villa. Since the sarcophagus is so large and heavy, it must have been almost impossible to move it except on a high road, and such a road is only about one hundred meters away. This road leads on to Rome.

It has been suggested that the tomb is that of a prehistoric man, but the lead pipes for water and the nearness to the main highway incline to the belief that it is Roman. There are many conjectures as to its origin and that of the villa supposed to have been situated here, but so far nothing definite is known.

K. R. S.



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Southern Art League to Hold Spring Show

NEW ORLEANS.—Prizes aggregating more than \$1,000 have been offered by San Antonio, Texas, organizations and citizens and by other friends of Southern art in the approaching Ninth Annual Exhibition of the Southern States Art League, to be held in the Witte Memorial Museum, April 4th to May 1st, at the invitation of the San Antonio Art League. Only active members, who now number 474, will receive entry blanks.

No new active members will be enrolled for the current year, 1928-1929, after March 1st, it has been decided, in order to avoid the haste and confusion in admitting last-minute applicants which has given trouble to the local committee in previous exhibitions. Active members applying in March will be admitted for the coming year, 1929-1930, but cannot submit work to the jury of the San Antonio exhibition. Sustaining members and patrons will be admitted up to the close of the fiscal year, March 31st, and can be represented in the Ninth Annual Convention, April 4th and 5th.

The exhibition will consist of works of artists born in the Southern States or resident in the South at least five years. Work submitted must be original and not before publicly shown in San Antonio nor in an exhibition of the Southern States Art League. Oil, watercolor, and pastel painting; drawings in black-and-white; etchings, lithographs, block prints; and sculpture (not over 30 inches high); and the artistic crafts, will be eligible.

As the purpose of this exhibition is

to increase the reputation of Southern artists, and to raise the standard of art production in the South, artists are invited to send their best and most important work to represent them, and to enhance the reputation of their state and section.

The number of contributors and the limitation of wall space require that only one painting of about 20 in. by 25 in. or larger be accepted from an individual, or two smaller than that size.

For the first time since the Sixth Annual Exhibition in the Museum of Fine Arts of Houston, in 1926, it has been possible to make provision for displaying the artistic crafts—ceramics, metal work, fabrics, etc. Silver medals, designed by Miss Mary Bonner of San Antonio, a member of the jury, will be offered for jewelry, silversmithing, needlework, book-binding, pottery, and other crafts.

A purchase prize of \$500.00 will be offered by the Friends of Art in San Antonio, and \$100 of this is the donation of the late Elizabeth Bisland (Mrs. C. W. Wetmore), noted authoress who died at her home in Virginia, January 6th, and who was the first patron of the league. In joining the organization last year, Mrs. Wetmore expressed the desire to contribute toward the purchase of a work of Southern art. The picture winning this prize will become the property of the San Antonio Art League and remain in the Witte Museum. Two other prizes come from artists, members of the league, and are renewals of prizes given last year. William P. Silva, first vice-president of the league, will again give \$100 for the best painting of a Southern subject; and Miss Alice Ravenel Huger Smith will give \$50 as a watercolor prize for the third time. The San Antonio Art League will give \$100 for a figure or portrait; Mrs. Henry Drought, its president, and chairman of the executive committee of the Southern

Grand Central Sales \$40,000 in Houston Show

The Grand Central Art Galleries have just closed a very successful art exhibition in Houston, Texas. More than 350 fine paintings and over 100 pieces of sculpture (all the work of American artists) were shipped from the Grand Central Galleries in New York for the occasion, and the exhibition in Houston was attended by thousands of enthusiastic Texans augmented by a considerable group of distinguished artists.

The people not only attended the exhibition in great numbers, but they bought liberally—the total sales for the ten days totaling approximately \$40,000.

Among the prominent artists who made the trip from New York and other distant points to be present at the Houston exhibition were: Granville Smith, Gardner Symons, Elmer Schofield, George Wharton Edwards, Bruce Crane, and George Elmer Browne. Miss

States Art League, will give \$50 for the picture winning the greatest popular approval; Mrs. Adolf Wagner will give \$50 for landscape in oil; San Antonio Public Service, \$50 for sculpture; and prizes of \$25 each will be given for flower painting by Joske Brothers, for etchings by Pabst Engraving Company, for miniatures by Mrs. Alex L. Adams, for china painting by Wolff-Marks; and by the Collins Art Shop as another popular approval prize; while a "Friend of Art" will give \$10 for drawings.

Dr. W. J. Battle of Austin has accepted appointment on the Texas membership committee of which Mrs. E. O. Lovett of Houston is the head.

Mary Gray made the trip from California, joining the New York party in Houston.

A list of the most important paintings and sculpture sold at this exhibition follows: "Mid Ocean" by F. J. Waugh; "Jim and His Daughter" by Walter Ufer; "Two Urns" by Mabel Conkling; "Glorious Tomorrow" and "Sacred White Horse" by Hovsep Pushman; "Birches and Pines" by Gardner Symons; "Robes of Fall" by Bruce Crane; "Frog on Lily Pad" by Edward Berge; "Now Comes Spring," "Fall Morning" and "Golden Afternoon" by Bruce Crane; "Summer Afternoon" by W. Elmer Schofield; "My Sister's Garden" by Anna Fisher; "The First Morning" by Arthur Crisp; "Crest of the Wave" by Harriet Frishmuth; "Violet" and "Discord" by Edward Berge; "Antique Shop" by John Sargent; "Portrait of Bryant Heard" by Ivan Olinsky; "Roses of Yesterday" by Harriet Frishmuth; "Robes of Frost" by Bruce Crane; "The Trio" and "Crest of the Wave" by Harriet Frishmuth; "Winter Mosaic" by Hobart Nichols; "Lioness and Cub" by Anna Hyatt Huntington.

GEORG ISSUES BOOK CATALOG

PARIS.—S. A. Georg, dealer in French books of all periods, announces that he has just published, on the occasion of the centenary of "Romanticism," a finely illustrated catalogue of choice books of that period. This catalogue, printed by Lahure, contains forty-three reproductions (of which three are in colors) of beautiful bindings signed by Simier, Thouvenin, etc., and of prints and engravings. It may be consulted at the offices of THE ART NEWS.

CROSS PUPILS EXHIBIT IN BOSTON

BOSTON.—The American Federation of Arts traveling exhibit No. 903, to be on view at the Boston Public Library from February 18th to March 3rd, will include drawings and paintings by artists, art teachers, art students, public school students and amateurs, done before and after the vision-training instruction of the Home Study Course. This course, started at the Art Museum School in Boston and now under the private instruction of Mr. A. K. Cross, has registered 700 students from all parts of this country and even foreign countries as distant as China, India, Italy and France.

The first public exhibition, held in the Rogers Building of the Institute of Technology in March, 1926, showed the gain made by students of the Art Museum School and by correspondence students. The coming exhibit shows how professionals and public school pupils are profiting by this new method.

One section of the exhibit is from Teachers' College, Valley City, North Dakota. It consists of every painting of every student in the entering class, and thus shows how the average person may now gain in the public schools the vision for tone and color that has in the past been gained only by the best artists.

STUDIO NOTE

Hildegard Hamilton, the American painter, is spending the winter at the Villa Vincinette, Aix en Provence, France, where she is painting Roman ruins, old fountains, old streets, castles and palm trees, and exhibiting in a number of continental exhibitions.

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Now on exhibition at the Howard Young Galleries

American Art Annual for 1928 Has Just Been Issued

The American Art Annual, Volume XXV, covering the year 1928, has just been issued by the American Federation of Arts. Several new features appear in this volume of the annual, which is the only complete book of reference published, dealing with contemporary activities in the field of art in the United States.

The outstanding feature is a directory of art teachers and art supervisors in the public schools, giving names, addresses and biographical data of 1,611 persons so engaged. Such a directory has not appeared since 1903, when it was so abridged that it had little of the character of the present directory, and in addition there has been in this extended period an almost complete change in the personnel of the country's art teaching profession.

A new feature of the annual is a necrology of practicing artists covering the years 1897-1927, and listing 1,743 names, with the profession, dates of

birth and death of each, and a reference to past volumes of the annual in which their obituaries can be found. In addition, there is the usual obituaries' section for the past year, in which are found well-known names in many fields of art, including Warren Davis, Maria Oakey Dewing, Henry Siddons Mowbray, painters; William Rutherford Mead, architect; Richard F. Outcault, cartoonist; Guy Eglinton and George Leland Hunter, critics; Herschel V. Jones, Edward B. Butler and Lewis Rodman Wanamaker, collectors and patrons of art, the passing of whom, premature in many cases, is a distinct loss.

Another feature which has not appeared for nearly a quarter of a century is a detailed list of fellowships and scholarships available in many schools in thirteen states. This section will doubtless prove especially valuable to the prospective student.

Significant events in the world of art (in the United States, or connected with American art) constitute a survey extending over sixteen pages. There was increased activity in the art museum field, with the opening of the new Pennsylvania Museum in Philadelphia, and

of other new museum buildings or wings in various parts of the country.

Gifts and bequests of money totalling more than \$13,000,000 were made to art museums, educational institutions and associations and communities as a whole, and, in addition, gifts of buildings, ground and collections valued at considerably more than that sum were made during the year. The largest single gift was from George G. Booth of Detroit, who established the Cranbrook Foundation, endowing it with \$6,500,000.

New York City again broke its own previous records and established new levels as a world market for works of art, as it has consistently done for several years past. The section in the new art manual devoted to "Paintings Sold at Auction" occupies more than 100 pages. One sensational sale of paintings by old masters from the Gary collection realized a total of nearly \$2,500,000. Gainsborough's "Harvest Wagon" was sold to Sir Joseph Duveen for \$360,000, which was \$90,000 more than the same dealer paid the year before for Rembrandt's portrait of his son, which was at that time a record price.

The sections published annually dealing with art museums, associations and schools, show continued progress. Thirty-six states now possess one or more museums and galleries of art, Arizona having established such a museum only during the past year. Every

CERAMICS GIVEN TO FAENZA

FAENZA.—Mr. R. L. Hobson, director of the ceramic section of the British Museum, and Doctor Leo Planiscig, director of the section of plastic and industrial art in the museum of the history of art in Vienna, have made two valuable and interesting gifts to Faenza. Here during the coming summer, from the 27th of June until the 11th of July, will take place the second course of lectures on the history of ceramics, and students are expected from all the important universities of Europe.

state in the Union has one or more art associations or societies. Arizona and Wyoming are the only states having no schools of art. In addition many faculties of art schools are listed.

The new American Art Annual gives convincing statistical proof of widespread development in art interest and activity in the country.

Of these two gifts, the first will illustrate the important collection of Italian majolica in the British Museum, and the second the collections of Vienna, including also that of the Prince di Liechtenstein, and other private collectors.

RECENT SALES AT HOTEL DROUOT

PARIS.—In a January sale at the Hotel Drouot 9,000 francs was obtained for a picture of dogs and pheasants, of the school of Oudry, an early XVIIIth century animal painter, who was director of the Beauvais tapestry manufacture. At a sale of Far Eastern art objects resulting from the death of the former Russian Ambassador, M. Bakmeteff, a flat vase in jade, with the rounded part carved with the eight Buddhist emblems, brought 3,150 francs, and a Japanese lacquered saddle, with stirrups decorated with birds and flowers, 2,000 francs.



18th Century Bow
Porcelain figure
of "Flora"

A RARE collection of Early English Porcelains at the Vernay galleries includes Museum quality specimens in Bow, Chelsea, Worcester of Dr. Wall period, Spode, etc. There are also many pieces suitable for wedding gifts in exquisitely decorated vases, Oriental Lowestoft bowls, tea, coffee and dessert Services also figures among these a set of four "The Seasons."

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EXHIBITIONS IN THE NEW YORK GALLERIES

ZORN ETCHINGS
Knoedler Galleries

Zorn's supremacy in the modern portrait etching, so finely illustrated in the present Knoedler showing, cannot be disturbed by the somewhat capricious fancies of the print collector. Such things as the portraits of Henry G. Marquand, Mrs. Isabella Gardner, Madame Simon and Auguste Rodin have acquired the market virtues of rarity, but they remain above all else, brilliant characterizations. Nearly a hundred prints have been assembled, and among these one finds a high ratio of states that are now difficult to secure. The familiar virtuosités of "The Waltz," "Madonna," "Valkulla" and "Early," are found side by side with such rarities as "Dalecarlian Peasant Woman," "The Storm," and the portrait of Frederick Keppel in a unique proof with indication in pencil for additional work which was never carried out. The catalogue, very fully documented and illustrated, is prefaced by an excellent essay by Fitzroy Carrington on Zorn and his work.

CHILDE HASSAM

Kleemann-Thorman Galleries, Ltd.

The Kleemann-Thorman exhibition of etchings and drawings by Childe Hassam comes as a welcome complement to the recent showing at the Milch Galleries of the artist's paintings and watercolors. Ranging from prints done in 1883 to the second state of "A Long Island Windmill," of which the final version is still to be completed, the present showing emphasizes the most interesting phases of Hassam's adventures in black and white. The two 1883 etchings, "Reids Close, Edinburgh," and "White Horse Close, Edinburgh," are a particularly welcome inclusion, as this is the first time they have been shown in company with Hassam's other well known prints. Favorite subjects and groups of etchings are well represented, among them "Fifth Avenue, Noon," "The Stock Exchange," several of the Portsmouth, Charleston and New Orleans group, as well as a number of the recent East-hampton series. Shadow and sunlight form the dominant motif in works of varying periods, ranging from the velvety modulations of "The Steps," done in 1915, to the arabesque of branches and shadows in the "Big Horse Chestnut Tree," one of the artist's latest works.

GUY DU BOIS
Kraushaar Galleries

The proper introduction to the du Bois exhibition at Kraushaar's is a visit to the Montross Gallery. Among the paintings by Jacobsen now on exhibition there is a portrait of du Bois, wearing his most recent decoration, and looking the part of a man who could father the pictures at Kraushaar's. For neither in the portrait nor in du Bois' pictures is there any hint of weakness or compromise.

As in other years, du Bois presents a great many very solid persons who stand out from their backgrounds with stereoscopic prominence. This year his painting, while as firm as ever, seems a little more gracious and he is less insistent on dramatic contrasts of color and light. The social documents which have united him to the Daumier tradition still interest him and in "Montmartre, Night," "Father and Son," "Mother and Daughter" and "Morning, Paris Cafe," his satire and wit are sharply edged but in many of the pictures his attitude is more detached and impersonal than formerly. The best landscape of his that we have seen, "Neighbor's Yard, Barnes," is in this year's show. An interior and several portraits—the best of these "Yvonne"—complete this finest of du Bois' exhibitions.

LEON KROLL
Rehn Galleries

Twenty-two paintings by Leon Kroll are now on view at the Rehn Galleries until February 16th. Mr. Kroll is not an artist from whom one may logically



"SUNDAY MORNING"

Etching by ANDERS ZORN

Now on exhibition at the Knoedler Galleries

expect surprises. This year's showing, like its recent predecessors, is rich in sensuous appeal. The satiny felicities of Kroll's brushwork, the neo-classic grace of his drawing, are finely illustrated in the reclining nude, a very handsome, if rather sterile painting. A group composition of three girls sitting near a low window looking out over the sea is undeniably clever in design. The charm-

ing young ladies whom Mr. Kroll delights in painting are found in considerable number. We were suddenly struck by their resemblance to Speicher's exotic types, recently seen in the same galleries.

Those effective, if not too subtle contrasts which form such a strong element in Kroll's appeal are best illustrated in the juxtapositions of "Blonde Head and

Sea," and in "Drina's" scarlet dress and black velvet jacket. The landscapes have an idyllic quality that is more concerned with grace than profundity. We regret the absence of still lifes in the present exhibition. In these Kroll's shortcomings are often compensated for by perfection of design and richness of texture.

OTIS OLDFIELD
Montross Gallery

Perhaps Mr. Montross has been watching the scientific movies which

show the development of cellular life, for he has divided himself and emerges with two galleries where only one was before. One half remains of the "sanctum," sacred to his greatest loves; in the other are brilliant lights, a cream-colored wall and for the moment, water-colors by Otis Oldfield.

Mr. Oldfield has had an adventurous life; he has been valet to twenty-five wild cows, waiter, cook, art student, soldier and painter. Somewhere along the way he has really learned to draw and, since he is one of those who can find the universe in a grain of sand, the

(Continued on page 10)

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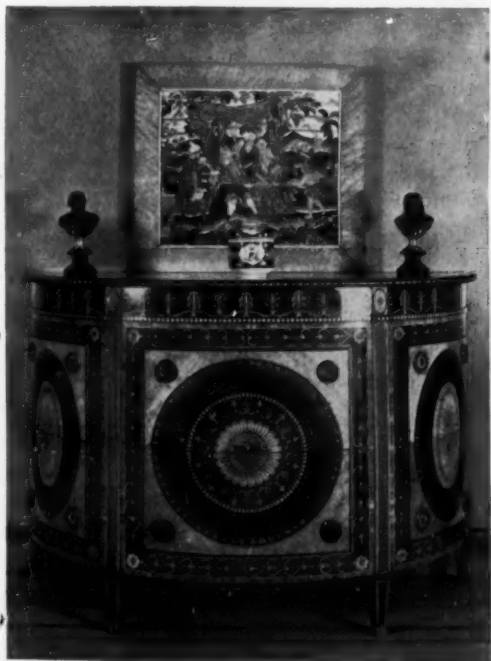
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EXHIBITIONS IN THE NEW YORK GALLERIES

OTIS OLDFIELD
Montross Gallery

(Continued from page 9)

small sketches of ships and people which Montross shows are vivid and convincing.

I. ABRAMOVSKY
WILLIAM McKILLOP

Babcock Galleries
Until February 16

Paintings by I. Abramovsky and William McKillop are on view at the Babcock Galleries. Mr. Abramovsky's showing is the result of two years of European work, done for the most part in Brittany, and constitutes his first New York exhibition. Perhaps we are a trifle satiated by the bright sails and general picturesqueness of Douvanenez and hence found these canvases less pleasing than the Auvergne snow scenes. The latter we found the best things in the exhibition. They are broadly handled and have considerable atmospheric suggestion. The feeling of cold and bleakness is also well handled in a painting of the Pont Neuf in winter. One of the artist's paintings has been purchased by the French government for the Luxembourg Gallery.

Mr. McKillop's exhibition is about

evenly divided between portraiture and landscapes. A series of New England canvases, largely small paintings of quiet brooks and pools, are the best things on view. In such a subject as "Fall and Pools in Sunlight," the artist discovers a rich mosaic of color that reminds one a little of Monticelli. Mr. McKillop's portraiture is effective, but sometimes rather obvious in its stressing of contrasts in line and color. The "Almeda," done against a landscape background, is the most interesting.

LAURA TREVITTE HORNE
Pascal Gatterdam Art Galleries

Oil paintings and pastels by Laura Trevitte Horne are on view at the Gatterdam Galleries until February 16th. The artist is most successful in her still lifes, of which there are several attractive examples. The rather dreary landscapes of stripped autumn trees also impress one by their directness and quiet poetry. The examples of portraiture include likenesses of Mrs. Chi-Tsing Feng, wife of Hon. Chi-Tsing Feng of the Republic of China, of Mrs. Josephine Phelps and two pastels, "Argonne Hero," and "Pioneer New England." The artist's work in this genre seems less expert than her handling of still life and landscape.

DINES CARLSEN
EMIL CARLSEN
HAROLD DENISON
Macbeth Gallery

Dines Carlsen and Emil Carlsen make very congenial exhibition mates. The painting of both is polite and correct to a high degree and we feel sure that during the course of the showing no professional jealousies will be aroused by unequal distribution of praise. Even in the choice of subject matter, there appears to be a sort of mutual understanding. Both artists show still lifes and landscapes, Dines a few more of the former, Emil of the latter. Each exhibits a meticulous virtuosity in the rendition of inanimate objects, which in the case of Emil Carlsen's "Fans" becomes practically photographic. The landscapes are freer in technique and both artists manage a faint lyric flavor in this genre.

Twenty-five etchings by Harold Denison in the front room at Macbeth's have a sprightly and unpretentious quality. They bring the blessed flavor of humor to such genre scenes as "Quilting Tea," "The Annual Picnic," "Square Dance" and "Saturday Night Back Home."

JOSE MALANCA
Ferargil Galleries

Forty paintings of South American scenes by Jose Malanca are now on exhibition at the Ferargil Galleries. Mr. Malanca is a native of the Argentine and first studied art in Buenos Aires. His later work in Europe has seemed only to intensify his interest in his own country.

His pictures have a very definite sense of place and immediately carry conviction that he has at all times faithfully reproduced the scene before him. Evidently the color is very brilliant, the sun very hot and the atmosphere very dry in South America, and many of these pictures suggest the need for an awning and a cool drink. Malanca's scrupulous technique and rather conventional feeling for pattern make a pleasant combination, in spite of the drought, and result in a series of pictures which are decorative without being at all disturbing.

PARIS ATELIERS,
NEW YORK SCHOOL OF
FINE AND APPLIED ART
Anderson Galleries

A large exhibition of the work of students in the Paris ateliers of the New York School of Fine and Applied Art opened at the Anderson Galleries on January 30th. More than one hundred ex-

amples of the students' work are shown. The Paris school is devoted to advanced work in the various departments. The present exhibition is devoted to illustration, posters, costume and fashion design and interior decoration. The drawings in the last division are well done and show careful study of styles, but are of a type not uncommon to similar courses of study in other schools.

The best things are to be found among the posters. Some of these show an amount of originality unusual among students. The costume and fashion drawings follow rather obviously the patterns which have been developed in the smarter magazines.

HENRY BILLINGS
Daniel Gallery

Recent works by Henry Billings, on view at the Daniel Galleries until February 23rd, reveal a talent that is both vigorous and disciplined but still a trifle uncertain in its final directions. Often pure intellect triumphs over a natural lyricism, and joy dies out of the picture. In a reclining nude of the present show, the figure is coldly sculptural. The shadows that function so neatly in the design are heavy and gray, as if cast by a marble figure. The technique which gives this nude a mannered effect is used most successfully in a still life of tools, where the capricious curves of saw

(Continued on page 11)

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EXHIBITIONS IN NEW YORK

HENRY BILLINGS
Daniel Gallery

(Continued from page 10)

and plane handle, the swing of scythe blade and the prongs of a hammer, unite in a cool cerebral, but striking design. Something of the same merits are to be found in a composition of books, paper bag and cane, where Billings squeezes the full values from a few simple forms. Chilmark and Martha's Vineyard, a wood interior and an autumn scene, find Billings at his best. For these one forgives him the almost tricky effectiveness of "American Landscape," with its chocolate brown and white railroad, laid like an after-thought against the sweep of hills and valley.

HENRY A. WIGHT
Newhouse Galleries

Some two years ago the symbolic paintings and monotypes by Henry A. Wight, which were shown at the Ehrich Galleries, received considerable publicity in the art world. Mr. Wight, without previous artistic training, suddenly took to producing during his leisure hours works expressive of his mystic visions. The present showing at the Newhouse Galleries is very much like its predecessor, both in subject matter and technique. The title list of the exhibition—"The Divine Chord," "The Creative Hand," "The Soul's Ascension," "Heralds of New Life," etc., are a helpful aid for less spiritual gallery-goers in the interpretation of soaring nudes born up breathlessly on wings of lambent flame, of huddled figures bathed in swirling clouds of mystic exaltation and despair. Often the artist handles the monotype medium with considerable skill and produces effects which should appeal to mystics and non-mystics alike.

PRINCESS ALEXANDRA
VICTORIA
Grand Central Galleries

Watercolors and drawings by a princess of royal rank are now on view at the Grand Central Galleries. The charming Mosel country has furnished the



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"PAYSAGE DE LA COLLE" By PIERRE FARREY
Now on exhibition at the Galleries of Marie Sterner

BROOKLYN HOLDS PRINT CLUB SHOW

BROOKLYN.—An etching show of unusually high calibre and of wide appeal was opened in the Brooklyn Museum's print gallery on Sunday, February 3rd, to continue until February 27th. This is the International Exhibition of Etchings assembled by the Print Club of Philadelphia.

Mrs. Andrew Wright Crawford, Director of the Club, went abroad last summer for the express purpose of assembling this show. Owing to the cordial relations existing between the Philadelphia Print Club and the museum's print department, it is possible to exhibit

titled exhibitor with subject matter for the majority of her watercolors, which save in a few instances are cluttered with far too much detail. The group of seven portrait drawings are more competently handled and include likenesses of Princess Matchabelli, Mrs. Malcolm Whitman, Sir Wilfred Thomsen Grenfell, Princess Katherine Gagarin and Miss Iris Vorel, astrologist.

this remarkable collection in Greater New York.

The collection is unusually comprehensive in scope as the 225 prints represent artists from England, Ireland, Russia, Norway, Sweden, Czechoslovakia, India, Greece, Holland, Japan, Belgium, France, Germany, Scotland, Italy, Austria and Spain. The largest groups are those from England, France, Germany, Italy and Sweden. The exhibition met with overwhelming success in Philadelphia. This was a surprise to the Print Club which realized that it would necessarily be well received but had not expected the unusual enthusiasm that it aroused. The exhibition presents an excellent opportunity for students of the etching to compare the work of the well known and lesser known artists of the several countries represented. Recounting the names of several of the artists included demonstrates clearly the calibre of the exhibition.

England: Stanley Anderson, Job Nixin, Martin Hardie, Edmund Blamfield, Malcolm Osborne, Norman Jones, Gerald L. Brockhurst, Ethel Gabain, Augustus E. John, H. Gordon Warlow, Edmund J. Sullivan. Norway: A. Hammarbach, Olaf Willums, J. Nordhagen. France: Verge Sarraz, Jacques Beur-



Gerard Terborch 1617-1681

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MEMPHIS MUSEUM ATTENDANCE GROWS

The attendance at the Memphis museum for the fiscal year of 1928 was a little over 38,000. This is more than 2,000 increase over the attendance of the previous year. And it must be noted that this increase took place with even a shorter lecture course than that offered in 1927. Instead of the six weeks' educational series that the gallery presented in 1927, the 1928 course lasted only four weeks.



One of a Pair of Candelabra
22 inches high made by
John Scofield in London 1792

THERE is something about candelabra—perhaps it is their majestic dignity or the fact that they suggest the spiritual—that makes them a most important consideration in the well-appointed room. In the James Robinson assemblage may be found Old English Candelabra of many types and sizes—a few most rare—all very reasonably priced.

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Published by the
AMERICAN ART NEWS CO., INC.
20 East 57th Street, New York
Telephones Plaza 5067-8
Plaza 1294-5

President S. W. FRANKEL
Editor DEOCH FULTON
Asst. Editor MARY MORSELL

Entered as second-class matter, Feb. 5, 1909, at
New York Post Office, under the Act of
March 3, 1879.

Published weekly from Oct. 6 to last of June.
Monthly during July, August and September

SUBSCRIPTION RATES

YEAR IN ADVANCE \$6.00
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Foreign Countries 6.00
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Vol. XXVII Feb. 9, 1929 No. 19

MURALS

Walter Pach resurrected an old controversy when he dared to question the value of Sargent's Boston murals and the city whose pride they are permits itself to be slightly annoyed. The library is not, however, Boston's greatest tragedy for the mildness of Abbey and the furious writhings of Sargent are counteracted in that beautiful building by the quality of Chavannes. His is the place of honor and neither the pious knights nor roaring prophets can quite prevail.

Boston has been fortunate and the most virulent form of mural plague has passed it by. But the escape was a narrow one. Just across the river, one of the finest buildings in the Harvard Yard has been grossly disfigured.

It is perhaps an old story, now, that of the Sargent murals in the Widener Memorial Library, and familiarity may have softened the contempt with which those who see them constantly pass them by. But there must still be many whose visits to Cambridge are infrequent and there are certainly generations of college men to come for whom the legitimate delight in a beautiful building, dedicated to an honored memory, will be spoiled by the two dreadful things in the rotunda. These things desecrate noble architecture. It is less important that they are also a stain on Sargent's memory and that the respect which his talents command must be tremendously lessened in the eyes of all who see these paintings. As an educational institution Harvard has spent millions on art and architecture. A great department, served by a splendid museum has been established. And within a few steps of Fogg is the complete contradiction of all its lessons.

The mural blight is not, unfortunately, confined to Massachusetts. Recently the New York papers reproduced the paintings which have been installed in the Athletic Club. We have forgotten the name of the painter as we hope to forget the paintings.



"LA LANTERNE MAGIQUE"

By VAN LEO

One of the two paintings by Van Loo formerly in the collection of Ex-Kaiser Wilhelm which have recently been brought to America by Wildenstein and Company

What grinning devil prompts committees on murals and public monuments to choose the designs they do may always be a mystery. Surely the architects of great buildings cannot completely forget all of their rigid schooling; they cannot be quite blind to the defacing of their finest interiors; it cannot be they who are at fault. Perhaps this vaunted growth of art appreciation in America which our museums and private collections are said to indicate has not progressed as far as we should like to think. It may be that the murals which disfigure so many of our buildings more truly express our national taste than do the great public and private art collections. For we feel sure that, were appreciation of art at all general among those whose misfortune it is to linger in muraled halls, large cans of whitewash would immediately appear and the bad dreams which hover overhead in lofty corridors would be permanently banished.

THE VAN GOGH AFFAIR

Translated from a Recent Dutch Editorial.

The van Gogh debate will now occupy the courts. Curt Glaser describes the complex situation in the latest number of *Kunst und Kuenstler*. The art dealer, Otto Wacker, has taken the position that it must be proven to him that the pictures are spurious and if this cannot be done then the pictures are authentic. Against this viewpoint Glaser says:

"In truth it is the reverse. Now that the pictures have once been suspected, it is up to Wacker to prove them authentic, and to do this it is necessary today to produce irrefutable documentary evidence, their complete history reaching back to the van Gogh family. The judgment of one expert, who must have erred in one case or another, is no longer a sufficient authentication."

Thus this latest art scandal shows that art dealers and collectors have become accustomed to depend more on names—of experts and artists—than on their own

eyes. Formerly, he who bought pictures did so because he liked them. Today the aim seems to be to have a "Monet" or a "van Gogh" hanging in the drawing room. The collector depends neither on his eyes nor on the statements of the dealer. An expert's opinion must be sought and this removes the dealer's responsibility for the question then centers not on the actual authenticity but on the expert opinion about the authenticity. In the present case, de la Faille declared the pictures to be genuine. The art dealers could not therefore have any hesitation about selling them. They acted in good faith and they are not to blame. And the expert cannot be made responsible according to German law.

It is easy to understand the purchasers' desire to assure themselves through expert opinion when one considers the tremendous increase in prices, which has made purchasing pictures a very risky affair. But what danger lurks in it when the buyer depends on the opinion of a third party is very clearly shown in the present case. On the other hand one must not believe, as do many, that the van Gogh affair will make the public shy and thus damage the art trade. Quite the contrary, Glaser says, will happen if would-be collectors and pseudo-art-lovers finally realize that it is unwise to depend on other people's eyes. They should be guided by a better understanding of art rather than by a desire for purely monetary gains. The real art lover buys first and asks for the artist's name afterwards.

It is now claimed—with some truth—that van Gogh was a very uneven artist and left behind him many mediocre paintings. This makes it doubly hard to distinguish between poor genuine and cleverly reproduced pictures, but this difficulty does not exist for the fastidious collector, who rejects both the one and the other. It exists only for the purchaser who buys by name and for the expert who considers himself called upon to make a decision in a case where a decision is very difficult. This can be admitted without doubting the learning of the connoisseurs. One hears

it said, if the connoisseur can make his decision only on the basis of documentary evidence of authenticity, then he is really superfluous. As a judge of documentary genealogy a jurist would perhaps be of more value.

It seems, however, that after all there were eyes to whom the Wacker van Goghs seemed suspicious before the question of origin was brought up, and it appears therefore that the ability to differentiate between art works is developed to a different degree in different people. Only yesterday the happy owners of the now disputed pictures admired them as works of art; today they appear to them as unworthy counterfeits and tomorrow perhaps they will be again admired as genuine van Goghs. Whoever has looked closely at the pictures in question, must realize that they are rather poor pieces and must wonder why they all imitate other well known works by the artist, although this similarity in theme is often found in genuine works of van Gogh. However, this, together with doubtful origin, caused the first suspicion of forgery, and people are now astonished that this suspicion did not arise in the mind of the very man who had made the deepest study of the material, namely de la Faille himself, before the publication of his work.

The art lover is less interested in the documentary material regarding the origin of the pictures than in the visible fact of their quality and their relation to assuredly genuine works of the painter. Glaser would, therefore, like to make a suggestion which, although it can not easily be carried out, should be taken into serious consideration by those concerned. Glaser suggests that an exhibition be arranged where as many as possible of the disputed pictures can be placed side by side with genuine works related to them in theme. Even then there would be difficulties, because as it is known that van Gogh painted a great many inferior pictures, low quality alone cannot be a cogent argument. If the pictures continue to be doubted a very close comparison will

have to be made between them and the admittedly genuine works.

Nothing is more painful than uncertainty. Either the forger must be found or the authenticity of the pictures must be clearly proven to all. The present situation is just as untenable for one side as for the other. De la Faille must defend his reputation as an expert just as Wacker must defend his as a dealer. To find the truth would therefore appear to be to the common interest of both parties, just as it is to the interest of the public to have the situation entirely cleared up.

A CORRECTION

To the Editor of THE ART NEWS:

Sir:

Will you permit me to correct two statements in the notice of the exhibition of Oxford silver at the Ashmolean Museum, Oxford, which you were good enough to publish in your issue of December 1st. First, there is no reason to believe that Robert Eglesfield (not 'Engleheart'), the founder of the Queen's College, received the famous horn from Queen Phillips. He was her chaplain, and undoubtedly she was interested in the founding of the college; but the earliest reference to the horn, 1404, does not mention that it had ever belonged to the Queen.

The second point is one which in a sense scarcely needs correction, since it is self-evident. The Brasenose Steeple cup is not, as your correspondent seems to state, the only example of the type now extant in the world—there are of course many surviving from the first half of the XVIIth century—but it is the only one belonging to an Oxford college. In point of fact there is a second one in the city of Oxford, now used as a communion cup at All Saints Church.

I raise these two points in no captious spirit but only to exculpate the illustrated catalogue of the exhibition, (published by the Oxford University Press) on a misinterpretation of which they appear to be founded.

Yours faithfully,

A. SHIRLEY,

Secretary.

OBITUARY

W. B. SANDERS

Judge William Brownell Sanders, first president of the Cleveland Museum of Art, and honorary vice-president of the American Federation of Art, died in Boston on January 25th, while on his way to Cleveland from his summer home at Woodstock, Vermont.

He was a distinguished member of the Cleveland bar, and to him was due largely the consolidation, after some twenty years of litigation, of the three large trust funds which made possible the Cleveland Museum of Art. Following this achievement, he served on the building committee which erected the museum, prepared the articles of incorporation, and served as executive head of the corporation for seven years.

After retiring from the presidency, in order to secure the election of J. Homer Wade, Judge Sanders remained on the board of trustees and executive committee until his death; was a trustee of the John Huntington Art and Polytechnic Trust, and of the Horace Kelly Art Foundation, and a member of the board of control of the John Huntington Polytechnic Institute which, with the museum, shares support from the Trust.

Judge Sanders was an able jurist, prominent in the public life of Cleveland, and of inestimable value to its interests to which he gave liberally of his time and counsel.



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Mekal Temple Completely Excavated By Pennsylvania Museum Expedition

PHILADELPHIA.—A great stepped altar at which the Canaanites worshipped their god Mekal nearly 3,500 years ago has been found in Beisan, the Biblical Beth-Shan, by the University of Pennsylvania Museum's archaeological expedition to Palestine, it was announced recently following receipt of a report from Alan Rowe, director of the expedition.

The altar, built of bricks resting upon a foundation of undressed stones in the Mekal temple, is approximately seventeen feet wide and twelve feet deep and is the most remarkable structure of its kind ever found in western Asia, according to Mr. Rowe.

Adjoining the great altar was discovered a small room containing a low seat and also a sloping socket in which a wooden peg once rested. From its appearance and its strategic position it seems obvious that this room was used by the temple guardian who maintained his vigil assisted by a fierce hunting dog probably tethered to the peg, the archaeologists declare.

During the course of its excavation of the Thothmes III level at Beisan, dating from 1501 to 1447 B.C., the museum's expedition had previously uncovered the greater part of the vast temple

dedicated to the god Mekal, but had not completed the excavation of the western section of the structure.

According to the report just received by the museum from Mr. Rowe, which covers the activities of the expedition during the concluding weeks of the 1928-29 season, the excavation of the western section has now been completed and the archaeologists have thus been enabled to obtain for the first time a correct and detailed idea of the temple's general plan.

In addition, the work in this section has resulted in the discovery of many valuable objects, including three gold pendants, one of which bears the figure of the goddess Ashtoreth; bronze arrowheads; an ivory spindle-whorl; and several Syro-Hittite cylinder seals whose presence seems to indicate a northern influence in Beth-Shan at the time of Thothmes III.

"The discoveries we have just made in the western section, together with our previous discoveries, reveal that the temple of Mekal consisted of a great courtyard; an inner sanctuary with a stone altar for meat offerings and a brick stepped-altar for cult objects, and a small room south of the inner sanctuary," Mr. Rowe's report states.

"Further, it included a room east of the sanctuary which contained a great circular oven for roasting the animals sacrificed; a well to supply water to the temple; a southern corridor on a higher

level than the courtyard and containing a great stepped-altar; a small room apparently used by the guardian of the temple, and another small room in which was the mazzabah, or sacred conical stone emblematic of Mekal.

"A number of important finds made in various sections of the temple already have been described, but the excavation of the western section, together with additional work done in the courtyard during the closing weeks of this season, has brought to light much additional material of interest.

"Chief among our new finds in the courtyard, which is of great and imposing proportions, are a number of cones with hollow tops; a crude cylindrical incense altar of basalt; a flat gold pendant with a tang at the top twisted so as to form a loop for suspension; a gold lotus-shaped pendant with a loop of gold wire attached, and another gold pendant with a suspension loop.

"The first named of these pendants bears the figure of a woman who holds in her left hand a was-sceptre which indicates that she must be the goddess Ashtoreth.

"Bronze arrowheads; a spindle-whorl of ivory; faience beads and pendants; a steatite ring seal; a blue faience scarab with the figure of Ptah, the god of Memphis, and three Syro-Hittite cylinder seals, one of which is green-glazed, the second blue-glazed and the third white-glazed, also were found. The presence of these Syro-Hittite seals here and elsewhere in the level seems to indicate a northern influence in Beth-Shan.

"In the southern corridor of the temple has just been found a great stepped-altar

of bricks which rests upon undressed stones. It contains four steps, the lowest being much wider than the upper one, and there is a balustrade on either side.

"The width of the altar is 16 feet 10 inches; its depth 11 feet 10 inches; and its height about 3 feet. This structure is by far the most remarkable of its kind ever found in western Asia, and that it was connected in some way with the cult of Mekal is quite evident, for the Mazzabah and stele of that deity were found in 1927 in the other end of the long corridor in which the altar is situated. Moreover, we have just discovered in the small room behind the altar a baetyl, or small conical stone, which also is emblematic of Mekal.

"Immediately adjoining the great altar we have uncovered a small room which has two doors, the one leading into the great courtyard of the temple, and the other leading directly to the flight of steps connecting the courtyard with the southern corridor.

"Running along the north wall and part of the east wall of this room is a low mastabah, or seat, and in the southeastern corner of the room is a sloping socket which once contained a wooden peg. It seems fairly obvious that the room was intended for the use of the temple guardian whose duty it was to prevent laymen from mounting the steps to the corridor and who doubtless had a fierce hunting dog to help him in his work, the dog perhaps having been tied to the peg in the corner.

"In this connection it will be recalled that the magnificent basalt panel which we found only a short time ago depicts lions fighting with dogs. It is probable that this panel originally was placed

against the door of the temple and that the dog shown in each of the two registers of the panel was represented as defending the temple against a lion emblematic of death and destruction.

"A great circular oven for roasting the animals slaughtered upon the altar of sacrifice, which was found in the room east of the inner sanctuary, is also included among our latest discoveries, while various other rooms have added to our collections some pottery objects; a scimitar, a crudely made chisel and a small chain of several links, all of bronze; a hairpin with incised pattern; scarabs and cylinder seals.

"During the latter part of the season we found three rooms of the Pre-Amenophis level (1447-1412 B.C.) above and to the west of the great courtyard of the Mekal temple and in these rooms were unearthed a bronze dagger; a white-glazed faience scarab showing the figure of a lion with the ankh-sign of life above it; an ivory inlay in the shape of a rosette, and part of the rim of a pot with traces of the bases of certain figurines which once were attached to it.

"Every year's work at Beth-Shan brings forth new surprises, for it can be said truly that there has been no season on the site that has not furnished much new information of all kinds—information which is slowly but surely enabling us to draw from the mists of antiquity a great deal of the ancient history and religions of the 'Land of Canaan.'

With the conclusion of the season's work in Beisan, Mr. Rowe left for this city and is expected by the university museum authorities to arrive here within a few days.

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PARIS LETTER

**Reorganization of the Trocadero Congo Art at the Percier Gallery
The Closing of the Luxembourg
Romantics at the Granoff Gallery
Some Women Painters
The Independent Independents
Courbet Exhibition Is Announced**

By PAUL FIERENS

The magnificent exhibition of pre-columbian art, organized last spring at the Museum of Decorative Arts, brought before the public a large number of important pieces belonging to the Trocadero Museum. The same thing happened two years before in the case of several African and Oceanian masterpieces the value of which rose considerably as a result of a colonial exhibition. In order that the beauty of these sculptures, objects of art and potteries should be appreciated, it was only necessary to take them out of the ethnographic museum where, in dark and dusty rooms, the public could scarcely see them. An article needed to be written on the unfortunate condition of the Trocadero Museum.

And this article has been written by M. Pierre du Colombier, and has just been published in *Candide*. In it the author announces the good news that the ethnographic museum is in the course of being completely reorganized, and we are going to be present at its rejuvenation. Now that the arts of primitive civilizations are admired by lovers of beauty as well as studied by specialists, and negro and pre-columbian works are *a la mode*, Paris need no longer be ashamed of a museum which heretofore cut a rather sorry figure.

It appears that the Trocadero Museum spent only 20,000 francs (\$800) yearly for heat, light, uniforms, office expenses and acquisitions. Happily patrons were found to join the Society of Friends of the Trocadero, who put additional funds at the disposition of the curators.

The museum has now been joined to the museum of natural history and Dr. Rivet, the well known scholar, has been appointed director with M. Georges-Henri Riviere and M. Champion as assistants. For six months the director and his staff have been re-cataloging the collections in preparation for a much-needed house cleaning. Instead of trying to exhibit everything, they will only put in the galleries the best part of the collections, leaving the rest where it will be accessible to students and specialists. The pieces to be exhibited will be chosen from the artistic point of view rather than from the strictly ethnographic. By this means disorder and overcrowding will be avoided and a new beauty will pervade these galleries formerly given over to bric-a-brac.

"Only after this has been done," concludes M. Pierre du Colombier, "will the public realize that the ethnographic museum of the Trocadero, with its collection of more than 100,000 objects of which 70,000 have only just been catalogued, is not inferior to many celebrated foreign museums except in organization."

In connection with the reorganization of the Trocadero, we went to see, at the Percier Gallery, a small but very interesting exhibition of Bakuba-Bushongo art. The rouge boxes sparingly ornamented with a variety of geometric designs, the vases, cups, goblets and the beautiful and rare fabrics of velvety

texture, come from the Belgian Congo. The Museum of Tervueren in Brussels owns the most remarkable of these objects. Those which M. Leval has collected at the Percier Gallery were presented at the same time as the sculptures, masks and fetiches of the Congo and Southern rivers. Among these is one of the finest figures in wood that we have seen, perhaps the finest. The witch doctor who danced with it on his shoulders must have been uncommonly strong. The work is in a style very far from naturalistic, and thus has a very "modern" appearance.

We announced in our last letter that the Luxembourg Museum was going to be "rejuvenated." It will be closed from the 8th to the 31st of January. A communication from the national museums announces that "the works of painters born after 1848, as well as the Caillebotte collection and the works representing the Impressionist school will be from now on exhibited in the Louvre, a change which will be effected while the Luxembourg is closed, in the collections of the Museum of Living Artists, which last will be enlarged by the addition of a number of the works of contemporary painters."

What will these additions be and what artists will they represent? The *avant-garde* is asking these questions with considerable interest. We will be able to answer them next month.

The centenary of Romanticism is still being celebrated, and it will continue to be celebrated for several years owing to the fact that it was difficult to agree on the correct date. It is, however, certain that it is already ten years too late for such a centenary, since Gericault's "Radeau de la Meduse" was hung in the Salon of 1819. As usual Mme. Katia Granoff has discovered an original way to declare her preference for Gericault, Delacroix, Diaz, Monticelli and several others. From collectors she has borrowed about a dozen small pictures by these masters and has placed them in her gallery with works by contemporary "romantic" painters. Thus one finds exquisite poems by Chagall, wood scenes by Vlaminck, a Rouault and some Bouchés hung along side the beautiful centenary paintings. A brilliant Dufresne, "Galatea," suffers a little from being between a Monticelli and a Delacroix belonging to M. Claude-Roger Marx. But Othon Friesz defends himself well. The youngest "romantics" of the Granoff Gallery are La Patelliere, Mané-Katz and Du Marbre.

Rolande Dechorain, who has been painting only two years, but with great earnestness, is a revelation. She is now holding her first exhibition at the Armand Drouant Gallery. She possesses what no one can acquire, talent, but she lacks neither technique nor spontaneity. And we were surprised to hear the Princess Lucien Murat—who had the privilege of contributing to the "debut" of this charming artist—compare the candor of Rolande Dechorain with that of douanier Rousseau. The color of Rolande Dechorain is very brilliantly handled. It should be stated that the debutante is the pupil of her husband, Verge-Sarrat, but her personality does not therefore seem less important. On the contrary, her landscapes of Biskra, Brittany and the

Haute-Loire charm by the sincerity of their own vigor as much as from the prestige of the "peinture pure." They are beautifully harmonious.

Another woman painter, Bessie Davidson, an Australian by birth but by training entirely French, fills the three rooms of the Ecalle Gallery. She is introduced to the public by her teacher, René-X. Prinnet, from whom she derives her inspiration as well as from Vuillard and other "intimists." But the art of Bessie Davidson avoids plagiarism and formulas; toward nature it expresses perfect frankness.

At the Zak Gallery there is a collection of "fleurs de femmes," charming things by Marie Laurencin, Suzanne Valadon, Marie Alix, Valentine Prax and other "flower-girls" of talent.

The Th. Briant Gallery calls its collection a "white exhibition," and it includes about forty misty and appealing "neiges" signed Claude Monet, Vlaminck, Utrillo, Coubine, Max Jacob, Osterlind, Roland Oudot, etc.

The salon of the Independents which M. Paul Signac presides over will open its doors in a few days and we will review it in our next letter. The 8th of February the Society of Independent French Painters, which is guided by the engraver, Laboureur, will open its first salon. And we visited in November the Salon des Vrais Independents—who announce another exhibition for the spring. That makes four exhibitions of independents instead of one; four exhibitions without a jury or prizes and one asks oneself if perhaps it is not too many. What good can come of discussions and quarrels which only interest second rate painters? The more salons there are, the fewer good paintings, without doubt, will be found in them. It seems to be the fashion to regulate independence and to establish distinctions between French and foreign independents, between amateurs and professionals. This is certainly childish. There will never be but two kinds of paintings, good and bad. There were a good many good paintings in the salon of the Vrais Independents, but there were also disagreements and the majority decided that in the future the pictures would no longer be grouped *par tendances*. The places will be chosen by lot. In our opinion the application of this democratic or demagogic principle will do as much harm to the Vrais Independents as the placement in alphabetic order did the Independents of M. Signac. And that was not a little.

This year, at the Petit Palais, there will be a large retrospective exhibition of paintings by Gustave Courbet. It is said that the picture showing Baudelaire holding Mme. Sabatier, nude, on his knee, is to be admired. Would the poet have approved of publicity of this type? In any case, the picture will be an attraction; but it is not needed to make us receive with joy the announcement of this exhibition, which promises to be both large and of fine quality.

LONDON LETTER

**"Woody Landscape" in Dutch Show
Pesellino Altarpiece Now Complete
Sir Montague Barlow Retires
English Art to Go to Brussels
Epstein Panels for St. James' Station
Colnaghi Shows Mezzotints**

By LOUISE GORDON-STABLES

The disagreement between the Glasgow Corporation Art Galleries and the committee of the Dutch Exhibition at Burlington House concerning the authenticity of the "Woody Landscape," attributed to Hobbema, has had a rather unexpected sequel. So greatly disturbed were certain members of the corporation that they travelled up to London to confer with representatives of the hanging committee to ask an explanation for the original invitation to exhibit the work and the subsequent refusal to do so on the plea that Hobbema never had a hand in it. A compromise was arrived at to the effect that the picture should be hung as "attributed to Hobbema," and so honor was satisfied on both sides.

Who was the actual author still remains a question.

There is much cause for rejoicing in the fact that the National Gallery has been able to acquire through the National Art Collections Fund, with the assistance of the ever ready Sir Joseph Duveen, the fourth portion necessary to complete the great Pesellino altarpiece. The central piece was bought in 1863 and more than fifty years later two side figures were secured. Some time after that King George consented to loan to the gallery (it is unlikely that the courtesy will ever be rescinded) one of the side panels. The remaining panel was in the possession of the ex-Kaiser Wilhelm, and it is the German authorities that have now sold it to us, after negotiations which have been going on for some years.

The work is not entirely that of Pesellino, for he died before it was finished. The task of completion was undertaken in 1459 by Fra Filippo Lippi, a fact which gives it an added interest.

Where difficult negotiations are necessary to secure a work of art in foreign possession, the fund does peculiarly

(Continued on page 17)



Le Journal by Eugene Corneau

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LONDON LETTER

(Continued from page 14)

valuable service. It frequently happens that an impersonal body of this type will prevail where governmental application would prove fruitless.

* * *

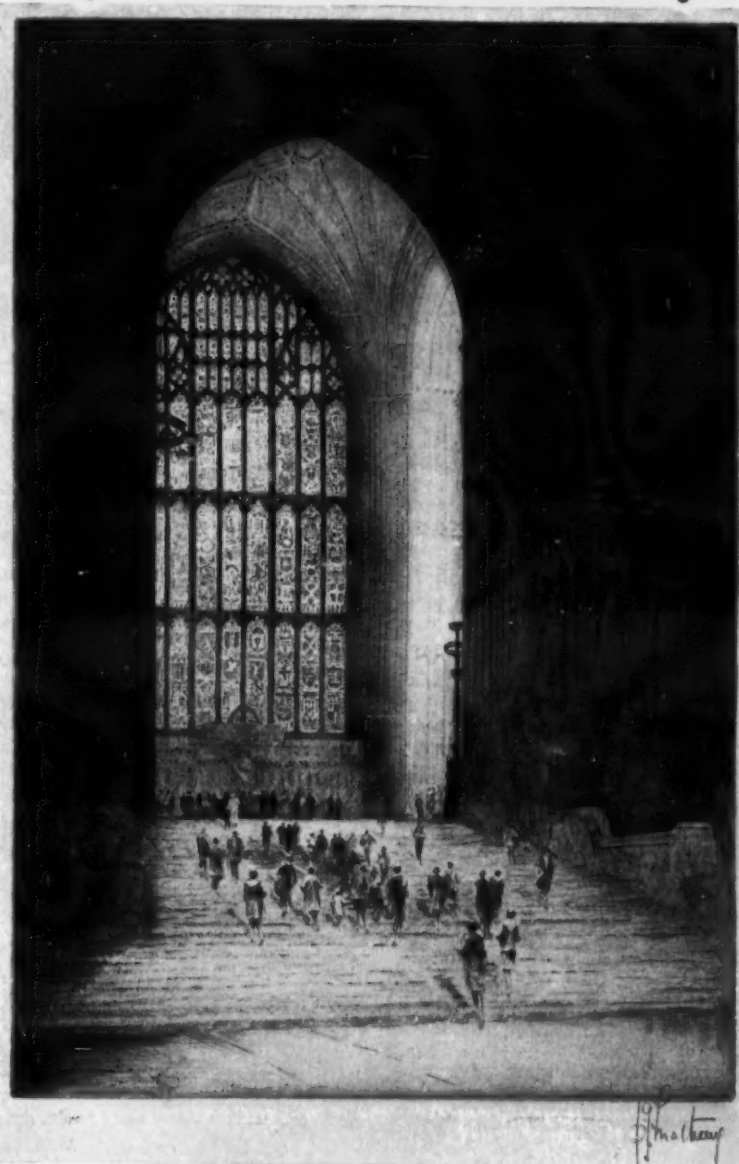
Dealers and collectors who regard Sotheby's as a sort of national institution will be interested to learn of the retirement from its board of Sir Montague Barlow, who for so many years played a large part in its direction. It was on his advice that the salesrooms were removed to Bond Street from Wellington Street, a course which has undoubtedly worked out greatly to the firm's advantage. He was the *deus ex machina* in many a fateful sale to America of great libraries and played the part of auctioneer in the dispersal of a number of world-famous volumes and first editions. Those who were present at the various Britwell sales will well remember his direction of them.

* * *

Arrangements are already well under way for the exhibition of English art which is to be held next October in Brussels. It has been decided to limit it to the work of the English school during the XVIIIth and early XIXth centuries and already promises of the loan of a number of important examples by Gainsborough, Reynolds, Raeburn, Constable and the later Pre-Raphaelites, have been received. Miniatures and watercolors will be included. Recognition of British art abroad is so apt to be limited to the XVIIIth century portraitists and the XIXth century reformers that it seems rather a pity that this exhibition could not have been enlarged to include some of the foremost artists of a later period.

* * *

Modernist sculptors as well as painters are taking a hand in the beautifying of our railway stations. To Epstein and Eric Gill has been entrusted the task of fashioning the statuary which is to adorn the outside paneling of the new station at St. James' Park. This paneling has purposely been designed with a severity which should act as an excellent



THE GREAT WINDOW, WESTMINSTER HALL

By R. G. MATHEWS

Courtesy of Mr. A. A. Bailey (Sloane Galleries, London)

foil to the sculpture. There are to be eight panels in all and of these two are now being cut in relief by Epstein in representation of Night and Morning. Supported by scaffolding the artists are working in the open, even in this weather, for the carving is to be done directly on the Portland stone of the edifice, instead of on slabs to be fixed in position later as is the more usual and far less satisfactory method. By being cut into the building they become a more integral part of the architecture.

* * *

At the Colnaghi Galleries, New Bond Street, West, is to be seen a collection of male portraits engraved in mezzotint. Perhaps it is because the subjects are almost all of considerable interest that the impression conveyed is so consistently one of great virility. One asks oneself, as one studies them, why it is that, as a rule, female sitters fetch in the salesrooms the higher prices. Some of the Raeburn mezzotints lose hardly anything in their translation and the same can be said of a Reynolds portrait of Edmund Burke. The backgrounds in a great number of the engravings are as interesting as the subject proper and incidentally provide the appropriate note in relation to the sitter's character and temperament. It is a matter of congratulation that a firm of the standing of Colnaghi has taken a step of this sort to vindicate the right of the male portrait to a larger share of recognition.

* * *

R. G. Mathews is an etcher whose work is as much appreciated in the United States as in Great Britain, and to both his plate of "The Great Window, Westminster Hall," should prove of especial appeal. In this work the etcher has seized with singular success the dignity of the Gothic recess, and the impression of immensity which the deep arch and the steps leading up to it, create upon the beholder. There is a sense of movement in the figures which ascend and descend the staircase and the light from the stained glass is in fine contrast with the gloom suggested in the surrounding walls. This is a plate which is likely to prove a profitable investment within a very short space of time.

The etching is published by the Sloane Gallery, 188 Brompton Road, London, S.W.

VESTMENTS RETURNED TO GORIZIA

VENICE.—The antiquarian Zeni, of Venice, who is suspected of having too large a share in the disappearance of the famous corale from the Church of San Salvatore in that city, which was sold by him to an antiquarian in Florence, is now concerned in another doubtful transaction.

About two months ago he went to Gorizia, a city not far from Trieste, and asked the administrator of the duomo, Monsignor Valentincich, to let him see the sacred objects and the vestments belonging to the church, saying that he wanted to study them. The priest had no reason for refusing and willingly showed everything that he thought likely to interest his visitor. He even opened an old chest and took out some rare velvets of the XVIIIth century, saying that they had not been used for a long time.

The antiquarian was particularly interested in some of the copes, and asked if he might buy them. The priest, knowing that the funds of the duomo were at a very low ebb, (Gorizia having suffered great damage during the war) considered it quite right to close with the antiquarian and accepted the sum of 27,000 lire, which he hastened to deposit in the bank in the name of the Administration of the Duomo.

The antiquarian then sold his purchases to his colleague, Savanio in Padua, for 35,000 lire, and the latter in his turn sold them again to another friend, Recci of Milan, for 36,000 lire. The news of these sales came to the knowledge of the Superintendent of Fine Arts in Venice, together with information that the objects were about to be sent abroad, and he informed the police, who immediately sequestered them.

The copes are now back in their old place in Gorizia, and the sum which was to have enriched the duomo has had to be paid back. The monsignore who so innocently sold the ancient velvets was entirely ignorant of the laws governing the exportation of artistic objects to other countries.

K. R. S.

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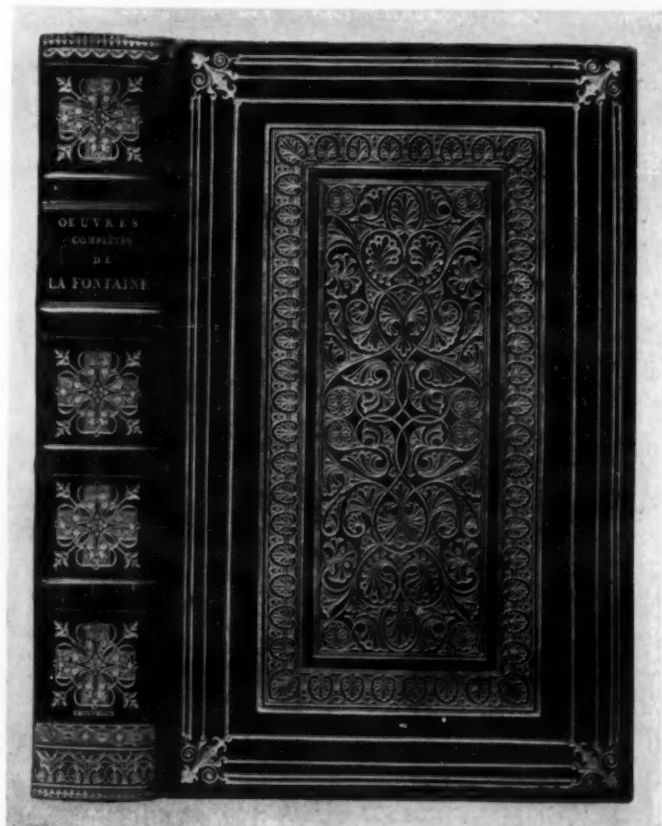
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This Catalogue may be seen and consulted at the offices of THE ART NEWS, 20 East 57th Street in New York.

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Sotheby Sale of French and English Engravings

(Continued from page 1)

"Les Sentiments de la Nation" in a touched proof, before the line "Pour la Naissance . . . a Versailles."

The series of works by Janinet is, like the Debucourts, an outstanding feature of the sale. The much prized "L'Amour" and "La Folie," are found in a superb pair, with untrimmed margins. He is also represented by a brilliant impression of "Marie Antoinette" with the separate border with blue ground; Mme. Dugazon as Nine; "L'Oiseau Privé," in the only known state before all letters; and "Mlle. du Thé." The four Janinet medallions, sometimes known as "Les Heurs du Jour," is another rarity included in the sale. An impression in the Beraldi collection was exhibited at l'Exposition d'Oeuvres d'Art du XVIIIe siècle, 1906. There is another example in the Widener collection.

The sixteen prints after Lavreince form another remarkable series. Here are "L'Aveu Difficile" in a brilliant proof from the Muhlbacher collection, with large margins beyond the plate-mark; "La Comparaison," in a first state, before all letters with full, untrimmed margins; "L'Indiscretion," in a first state, with only the name of Janinet, before the second foot of the seated woman and the extra lock of hair, and perhaps rarest of all, "La Joueuse de Guitare," of which not more than four impressions are known to exist. It is believed to have been intended as a

COMING AUCTIONS

AMERICAN ART ASSOCIATION

SOLOMON LIBRARY
Exhibition, February 8
Sale, February 11

The private library of Mrs. Albert E. Solomon will be put on exhibition in the galleries of the American Art Association, Madison Avenue, 56th to 57th Streets, New York City, on February 8th. Among the 24 first editions are the works of Hardy, Hearn, Kipling and Mark Twain. A long run of the Grolier Club publications and Bruce Rogers items; a collected set of first editions of the writings of Samuel L. Clemens and

fourth plate in series with "L'Aveu Difficile," "La Comparaison" and "L'Indiscretion," and was unknown to collectors until 1878. "Le Dejeuner Anglais" and "La Leçon Interrompue," as well as the examples that follow are extremely fine and interesting examples of the artist's more subdued manner.

The third day of the sale opens with uncolored line and stipple engravings of the French school after Baudouin, Boilly, Boucher, Chardin, Drouais, Fragonard, Lancret, Le Brun, Watteau, etc., among which there are some fine things. There follow the comparatively small group of the English school, including some charming examples in colors, such as "The Countess of Harrington" and "Lady Smith" by Bartolozzi, and others by William Ward.

Finally, following an exceptionally fine drawing by Jordaens, is an original gouache by Lavreince, in perfect preservation, one of the few examples of his work in this medium that have been preserved intact till now.

a collected set of first editions by George Moore, are included in the 357 items of the collection, which comprises many fine library sets of the works of standard authors. All will be sold the afternoon and evening of February 11th.

MISCELLANEOUS PAINTINGS

Exhibition, February 9
Sale, February 14

About 100 paintings, the property of various estates and private collectors, will go on exhibition at the galleries of the American Art Association, Madison Avenue, 56th to 57th Streets, New York City, on February 9th, for dispersal on the evening of February 14th. The work of modern as well as less recent painters, they are not confined to any one school.

YAMANAKA FURNITURE FABRICS, PORCELAINS, ETC.

Exhibition, February 9
Sale, February 15, 16

Furniture in lacquer and natural woods, embroidered covers and hangings, single color and decorated porcelains, snuff bottles of jade, amethyst, coral, agate, lapis lazuli, and carnelian, the property of Yamanaka of Boston, will be placed on exhibition at the American Art Galleries, Madison Avenue, 56th to 57th Streets, New York City, on February 9th, to be sold on February 15th and 16th.

The furniture includes Chinese and Korean chests in natural woods and lacquer, with inlays of mother-of-pearl and semi-precious stones, and tables, cabinets and boxes. Notable among the

tables is one of the K'ang-hsi period, and a late Ming palace table, its top superbly ornamented with a deer galloping beside a stream in a rocky landscape. Among the screens the finest is a carved cinnabar lacquer screen of eight folds, a masterpiece of XVIIIth century workmanship, from one of the imperial palaces. Another important screen has twelve folds and depicts a celestial landscape with figures at various happy pursuits in Paradise. On the back is an inscription showing it was presented to Princess Huang by her brother, Prince Cheng.

The collection includes a group of Japanese and Chinese silk fabrics and velvet panels and table covers, lavishly embroidered. Particularly fine are a pair of magnificent imperial Ku'ssu hangings of the K'ang-hsi period, flame-red, with a sumptuous design in gold thread, and an imperial silk embroidered coverlet depicting sprays of blossoms, flying phoenixes and feng-huang birds. A beautiful fan of the Ch'ien-lung period is profusely decorated with precious stones.

Chinese snuff bottles and other objects of semi-precious minerals include a large group of snuff bottles of the Ch'ien-lung period. They are executed in a delightful range of semi-precious minerals—moss-green and white jade, lapis lazuli, carnelian, blue and brown agate, malachite, amethyst, coral and rock crystal.

The minerals also include miniature ornaments of jade and other semi-precious stones in the form of carved figures; incense burners, bowls and dishes. A mandarin necklace of the rich toned fei t'sui jade, from the collection of Prince Wang, is one of the finest of its kind.

A splendid selection of Ming and Ch'ing dynasty porcelains includes mon-

ochrome bowls, bottles, and jars and vases invested with fine mirror-black, turquoise-green, strawberry, violet-blue, cucumber-green and robin's-egg-blue glazes. Decorated porcelains, and some very early potteries, including three-color steles and statuettes of deities and archaic figures, mostly of the T'ang and Ming dynasties, and Japanese paintings on glass, are also in the collection.

BROWN AND TOWNSEND PRINT COLLECTIONS

Exhibition, February 15
Sale, February 18

A notable exhibition of etchings, dry-points and lithographs, consisting of the private collection of Armit Brown of Bedford Hills, New York, and of the late J. Barton Townsend of Philadelphia, Pa., will go on exhibition in the galleries of the American Art Association, Madison Avenue, 56th to 57th Streets, New York City, on February 15th, to be dispersed on the evening of February 18th. The collection includes fine examples of the work of Robert Austin, Edmund Blampied, Muirhead Bone, Gerald Leslie Brockhurst, David Young Cameron, Francis Dodd, Jean Louis Forain, Frederick L. Griggs, Arthur Wm. Heintzelman, Sir Francis Seymour Haden, Joseph Pennell, and Henry Rushbury.

There are twenty fine Pennells, about forty Haden's and seven examples of the work of Muirhead Bone.

Among the rare and valuable items is Muirhead Bone's "Demolition of St. James's Hall" (Interior), which, according to Campbell Dodgson, represents "the heroic style, and victory over almost insuperable difficulties." Two

(Continued on page 19)

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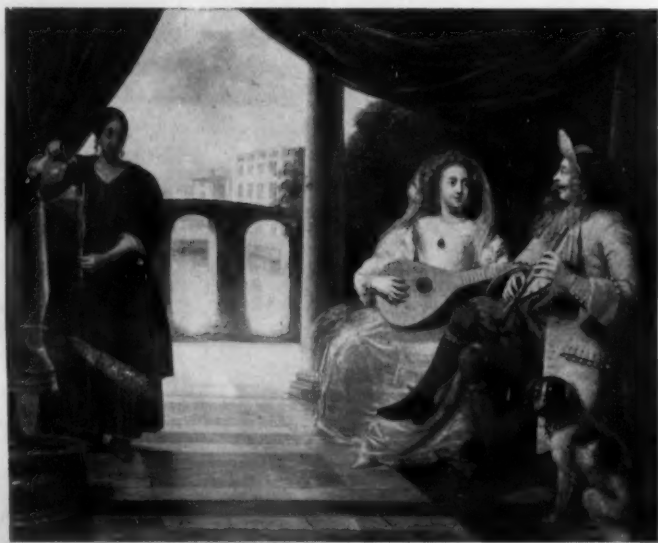
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COMING AUCTIONS

(Continued from page 18)

very fine drypoints are Muirhead Bone's "Rainy Night in Rome," and his "A Spanish Good Friday, Ronda," the latter showing a street scene with many figures casting long shadows on the ground, a print which very rarely comes up in any sale.

Among other notable items in the collection are Arthur Wm. Heintzelman's "The Rehearsal," showing an old man with bow at rest and holding a cello, while his expressive face is turned to the left, and Robert Austin's "The Puppet Master," showing an old man seated on a hillside among his marionettes.

**MITCHELL FURNITURE,
ART OBJECTS, ETC.**
Exhibition, February 16
Sale, February 20, 21, 22, 23

Art objects, rugs and antique furniture, personal property of the estate of Edward P. Mitchell, former editor of the New York Sun, and sold by order of his executors, with fine table porcelain from his New Jersey home, will be included in the collection of furniture, paintings, tapestries, rugs, porcelains, bronzes, and art objects of other descriptions, which will go on exhibition in the American Art Galleries, Madison Avenue, 56th to 57th Streets, New York City, on February 16th, for dispersal February 20th, 21st, 22nd and 23rd.

The furniture includes early American, English, French, and Italian groups, with some odd pieces, notable among which is a beautiful Spanish vargueno, XVIth century Castilian. About 100 of the catalogue items will cover Italian furniture.

English furniture of the XVIIIth century and a fine group of Georgian silver and Sheffield plate, as well as early American silver; valuable Chinese porcelains, including single-color K'ang-hsi and five-color K'ang-hsi bottles, also peachbloom; jade and other fine mineral carvings, some mounted as lamps, from the Charles A. Dana collection and from the William M. Laffan sale of some years ago, are included in the collection.

There are approximately 100 paintings, including English XVIIIth century portraits, canvases by contemporary Americans and other artists. Among these paintings are "Vacation," by Miralles; "Gallery in the Louvre," by F. Duval; "La Vieille Russe," attributed to Jean Metsys; "Story Hour," by Crayer; "Cows in Landscape," by J. H. A. de Haas, and two genre paintings by Louis Carrier Belleuse.

Among the tapestries are fine antique Brussels and Flemish pieces.

A very good group of textiles, velvets, damasks, ecclesiastical vestments, embraces choice XVth and XVIth century

pieces and early Genoese velvets. The bronzes include "The Thinker," "Pelican" and "Strutting Turkey," three small pieces suitable for modern interiors, by Nelson N. Bickford, the veteran sculptor. His "The Thinker," portraying a seated anthropoid, head bent and held in his right hand, was first shown in the 1915 National Academy, and later in the Pennsylvania Academy.

There are over 100 fine Oriental rugs with a number of silk Persian rugs and two silk Palace carpets.

ANDERSON GALLERIES
RAYMOND LIBRARY
Exhibition, February 6
Sale, February 13, 14

The library of the late Thomas L. Raymond of Newark, New Jersey, will be sold at the Anderson Galleries on February 13 and 14. The collection is a varied one including first editions of modern authors, works issued by the Kelmscott, Aldine and Ashendene press, books on art and a fine association copy of Walt Whitman's *Leaves of Grass*, bearing the author's signature on the title page and with a signed quotation by John Burroughs.

**HAGGARD-RUDY EARLY
AMERICAN FURNITURE**
Exhibition, February 10
Sale, February 15, 16

Early American furniture, decorative objects, china, glass and hooked rugs, sold by order of Mrs. Flora Howard Haggard of Ridgefield, Conn., and a choice collection of American glass in colors sold by J. Horace Rudy of Pittsburgh, will be dispersed at the Anderson Galleries on February 15 and 16. Among the furniture are found such specimens as a Colonial pine dresser, an XVIIIth century tripod table of Virginia walnut, a number of clocks, among them a cherry longcase striking clock by Ephraim Willard of Medford, Mass., and chairs of various types, of which the most attractive are two Hepplewhite specimens, English of the XVIIIth century. The Rudy collection of early American glass numbers specimens of Jersey, Sandwich ware, Stiegel, Wistarburg, etc., among which there appear to be some interesting pieces. Antique hooked rugs, Currier and Ives prints, and decorative pottery and china are also included in the sale.

AUCTION CALENDAR

AMERICAN ART ASSOCIATION
Madison Avenue at 57th Street
February 8, 9—Early American antiques, the collection of Mrs. Charles P. Soden.
February 11—The private library of Mrs. Albert E. Solomon, including first editions of Hardy, Hearn, Kipling and Mark Twain.

February 14—About 100 paintings, the property of various estates and collectors.
February 15, 16—Furniture, silk fabrics, snuff bottles, porcelains, ornaments, etc., the property of Yamanaka of Boston.

ANDERSON GALLERIES
489 Park Avenue
February 8, 9—Antique and modern furniture from the collection of the late Charlotte Fairchild; antique Jacobean and Renaissance furniture, the property of Charles Bushnell; Renaissance embroideries, the property of Charles G. Loring, with other properties.
February 13, 14—The library of the late Thomas L. Raymond.

February 15, 16—Early American furniture, decorative objects, china, glass and hooked rugs sold by order of Mrs. Flora Howard Haggard and a collection of early American glass in colors by order of J. Horace Rudy, with other properties.

BROADWAY ART GALLERIES
1692 Broadway
February 14, 15, 16—Furnishings, works of art and Persian and silk rugs.

FIFTH AVENUE AUCTION ROOMS
341 Fourth Avenue
February 6, 7, 8, 9—Oil paintings and antique and modern furniture.

SILO GALLERIES
40 East 45th Street
February 15, 16—Oil paintings.

FOREIGN AUCTION CALENDAR

RUDOLPH LEPKE
Berlin
February 12, 13—Art objects of the XVIIth-XVIIIth century.
March 5, 6—Antiquities from the collection of von B. Nehl.

DOROTHEUM
Vienna
February 11, 13—Antique and modern paintings, prints and furniture.

SOTHEYBY
London
March 4, 5—An extensive collection of Shakespeareana.
March 18, 29—A magnificent collection of French color prints, the property of a nobleman.
March 21, 22—Valuable French illustrated mss. and books, the property of a nobleman.

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CINCINNATI

In Closson's Galleries for the month of January was Paul Ashbrook's exhibition of Mexican paintings. Included were "The Aqueduct, Cuernavaca," "Patio," "Arcade," "The Cathedral Corner," "Juanita," etc.

At the Traxel Galleries in January were paintings by Louis J. Endres. Most of these pictures are scenes from Morocco and Algiers, and show vigorous use of pigment and structural unity. This is well exemplified in his "Promenade in Algiers."

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AUCTION REPORTS

NORTH COLLECTION

American Art Association—Personal relics of Baron Von Steuben, the Revolutionary papers of William North and the North collection of silver were sold by order of the present owner, William M. Austin, on January 30th. The total for the sale was \$66,720. Important items and their purchasers follow:

- 42—Hamilton, Alexander. A. L. s., 3 pp., small 4to, no place, August 6, 1780. To James Duane about the defeat of General Gates; T. F. Madigan. \$1,000
- 165—Washington, George. A. L. s., 3 pp., folio, Morristown, May 13, 1780. To James Duane about the British in New York and other closing phases of the Revolution; A. J. Scheuer. \$2,700
- 167—Washington, George. A. L. s., 3 pp., folio, New Windsor, December 26, 1780. To James Duane regarding Congress and the conduct of the war; A. J. Scheuer. \$3,850
- 166—Washington, George. A. L. s., 3 pp., folio, Headquarters, Morristown, June 5, 1780. To James Duane relating to the promotion of officers in the Continental army; A. J. Scheuer. \$2,650
- 168—Washington, George. A. L. s., 2 pp., folio, no place, (Feb. 19, 1781). To James Duane mentioning Mrs. Washington and Lafayette and referring to certain recommendations made by Duane; A. J. Scheuer, \$1,750
- 173—Earle, Ralph. "Maj. Gen. Baron Frederick Wilhelm August von Steuben." Canvas, 49 1/2 x 41 1/2 in.; M. Knoedler & Co. \$19,000
- 175—Military dress sword of Maj. Gen. von Steuben, with gilded silver hilt. J. Basingwhite (?), London 1761; R. W. Thorpe, \$2,300
- 176—Gold snuff box of Maj. Gen. von Steuben, presented by the City of New York. Made by Samuel Johnson, New York, circa 1780; R. W. Thorpe. \$4,100
- 182—Early American silver porringer. Benjamin Hiller, Boston, circa 1710; R. W. Thorpe. \$1,900
- 183—Pyrriform tankard. Early American, silver covered. Benjamin Burt, Boston, circa 1756; R. W. Thorpe. \$3,600
- 184—Pair early American silver tankards. Samuel Edwards, Boston, circa 1750; R. W. Thorpe. \$2,200

MC CUTCHEON PAINTINGS

American Art Association—The George Barr McCutcheon collection of paintings, including works by the American masters and examples of the Barbizon and Dutch schools, was sold on January 31st. The grand total for the sale was \$85,425.00. Important items and their purchasers (when obtainable) follow:

- 1—Noble, John. "Sheer Light," canvas, 14 1/2 x 18 in. \$750
- 2—Tryon, Dwight W. "November Morning," panel, 15 x 21 in. \$1,050
- 3—Weissenbruch, Johann Hendrik. "A Gray Day in Holland," canvas, 13 x 17 1/2 in. \$1,200
- 4—Smith-Hald, Frithjof. "A Northern Midnight," canvas, 18 x 25 in. \$325
- 5—Haasam, Childe. "Early Morning (Inner Harbor, Gloucester)," signed and dated 1914, 13 x 16 1/2 in. \$1,850
- 6—Melchers, Carl. "Mending (Mrs. Gari Melchers)," canvas, 18 1/2 x 15 in.; 1919; Milch Galleries. \$2,100
- 7—Twachtman, John Henry. "A Breezy Day," canvas, 20 x 16 in.; Bartlett Arkell. \$2,600
- 8—Wyant, Alexander H. "Morning, October," canvas, 14 1/2 x 17 1/2 in. \$1,000
- 9—Homer, Winslow. "Surf at Prout's Neck," watercolor, 12 x 20 in.; '83; M. Knoedler & Co. \$3,400
- 10—Inness, George. "Autumn," canvas, 15 1/2 x 12 1/2 in.; 1887; R. P. Stevens. \$2,500
- 11—Dupre, Jules. "After the Rain," canvas, 14 1/2 x 11 in. \$1,400
- 12—De Bock, Theophile. "The Stream Through the Hills," canvas, 15 1/2 x 23 1/2 in. \$1,100
- 13—Boudin, Louis Eugene. "Beach at Deauville," canvas, 14 1/2 x 23 in.; dated '93, \$1,600
- 14—Daubigny, Charles Francois. "Payage," panel, dated 1878, 12 x 16 in.; Carl White-man. \$3,100
- 15—Maris, Jacob. "The Ploughman," canvas, 15 1/2 x 29 in. \$1,600
- 16—Cazin, Jean Charles. "Passing Clouds," canvas, 23 1/2 x 29 in.; W. D. Eyre. \$3,100
- 17—Mauve, Anton. "Cattle in a Pasture," canvas, 25 1/2 x 21 in.; W. D. Eyre. \$4,000
- 18—Maris, Jacob. "The Dome, Amsterdam," canvas, 19 x 30 in.; Carl White-man. \$4,900
- 19—Fantin-Latour, Henri. "La Toilette de Venus," canvas, 20 1/2 x 25 1/2 in.; J. G. Shepherd. \$6,700
- 20—Corot, Jean-Baptiste Camille. "The Three Trees by the Lake," 21 1/2 x 29 in.; George A. Sagar. \$7,500
- 21—Isaacs, Josef. "Waiting for the Fishing Boats," canvas, 16 x 17 in.; W. D. Eyre, \$2,800
- 22—Sisley, Alfred. "View of Moret," canvas, 15 1/2 x 22 in.; George A. Sagar. \$2,300
- 23—Sargent, John Singer. "Princess Nouronihar," canvas, 22 x 28 in.; M. Knoedler & Co. \$4,600
- 24—Metcalf, Willard Leroy. "Spring Festival," Canvas, 21 x 25 in.; Robert T. Swaine, \$2,700
- 25—Martin, Homer D. "A Glimpse of the Sea," canvas, dated 1894, 15 x 24 in.; W. D. Eyre. \$3,100
- 26—Metcalf, Willard Leroy. Road to Cape Porpoise, canvas, dated 1920, 21 x 25 in.; Milch Galleries. \$2,900
- 27—Twachtman, John Henry. "Along the River: Winter," canvas, 15 x 21 1/2 in. \$850
- 28—Murphy, J. Francis. "A Storm," canvas, dated '94, 14 1/2 x 19 1/2 in.; W. W. Seaman, agent. \$3,300

- 29—Dougherty, Paul. "A Summer Gale," canvas, 20 1/4 x 25 in. \$550
- 30—Dearth, Henry Golden. "By the River Below," panel, 21 1/2 x 26 in. \$950
- 31—Bunce, William Gedney. "Opalescent Dawn: Venice, 1884," panel dated '84, 15 x 25 in. \$850
- 32—Carlsen, Emil. "On the Beach," canvas, 20 x 24 in. \$850
- 33—Lawson, Ernest. "Spuyten Duyvil," canvas, 25 x 30 in. \$1,150
- 34—Weir, J. Alden. "Black Birch Rock," canvas, 23 x 27 in.; Bartlett Arkell. \$5,800
- 35—Hague, Anderson. "Heavy Water" ("The Mussel Gatherers"), canvas, 27 x 49 in., 1882. \$950

THEATRICAL MAN'S BOOKS

American Art Association—Library sets of standard authors in fine bindings and first editions, including the library of a prominent New York theatrical man, were sold on January 31st. The total for the sale was \$35,915.00. Important items and their purchasers follow:

- 4—Annals of Sporting and Fancy Gazette. The. With numerous illustrations after Alken, Howitt, Landseer, Cruikshank, and others, many being colored aquatints. 13 vols. 8 vo, bound by Sangorski & Sutcliffe. London, 1822-1828. With the final number for June, 1928; G. Wells. \$1,400
- 58—Harte, Bret. A collected series of the works of Bret Harte in first editions with variant issues. Many with illustrations. Together 65 vols. 16 mo to 8 vo, various places, 1866-1914. Including a number of presentation copies signed by the author; G. Wells. \$1,100
- 113—Scott, Sir Walter. A complete collected set of the Waverley Novels, all in 1st editions. Together 74 vols. 12 mo, bound by Riviere, Edinburgh, 1814-1829; G. Wells. \$1,200
- 119—Sporting Magazine, The. From the commencement in 1792 to its termination in 1870. With upwards of 2,000 engraved plates by Alken, Herring, Marshall, Sartorius, and others. 156 vols., 8 vo, London, 1792-1870. Contains all racing calendars, besides the issues of the turf register for the years 1852 to 1857; J. Gowan. \$1,900

TON-YING COLLECTION

American Art Association—The Ton Ying Collection of Chinese porcelains, jades and other hard stones, was sold on February 1st and 2nd. The grand total for the sale was \$107,530.00. Important items and their purchasers follow:

- 164—Coral statuary group; A. Linah, agent, \$800
- 165—Coral statuette; K. N. Chou. \$650
- 175—Rose crystal vase with cover; Yamanaka & Co., Boston. \$600
- 179—Fei-ts'ui jade vase with cover; Lee Van Ching. \$600
- 180—Fei-Ts'ui jade statuette; F. R. Harris, \$800
- 183—Spinach-green jade bowl of Ch'ien-lung period; Yamanaka & Co., New York. \$600
- 185—Pair Fei-Ts'ui jade bird statuettes; Yamanaka & Co., New York. \$750
- 186—Fei-Ts'ui jade flower holder of the Ch'ien-lung period; Yamanaka & Co., New York, \$750
- 282—Pair of peachbloom water stands, K'ang-hsi; W. W. Seaman, agent. \$3,600
- 284—Peachbloom water stand, K'ang-hsi; W. W. Seaman, agent. \$2,900
- 290—Ring-necked decorated bottle, K'ang-hsi; W. W. Seaman, agent. \$2,100
- 336—Pair of blue and white temple jars, K'ang-hsi; W. W. West. \$2,600
- 343—Sang-de-boeuf bottle, K'ang-hsi; W. W. Seaman, agent. \$3,300
- 344—Yellow vase with dragon decoration, K'ang-hsi; W. W. West. \$2,400
- 427—Pair famille noire bottle-form vases, Yung Cheng; W. W. West. \$2,000
- 428—Imperial nine-peach bottle, Ch'ien-lung; W. H. Henry. \$2,500
- 425—Pair Ch'ien-lung Imperial famille rose jars; Mrs. H. Parkhurst. \$4,200
- 429—Black hawthorn vase, K'ang-hsi; A. W. Bahr. \$2,400

COHEN AMERICANA

American Art Association—A historic and literary collection including Washington letters and other Americana and a group of Whitman manuscripts, and 1st editions, the property of William W. Cohen, was sold on February 5th and 6th. The grand total for the sale was \$82,134.00. Important items and their purchasers follow:

- 184—Presidents of the United States and their cabinets. A collected set of autograph material of the presidents of the United States and their cabinets. With portraits, biographical data, etc., important specimens in the main represented by full autograph letters signed; T. F. Madigan. \$4,700
- 196—Washington, George. A. L. s., 4 pp., New Windsor, December 11, 1780. To Major General Benjamin Lincoln. With an engraved portrait of Washington. Re the desperate condition of the Continental army; A. J. Scheuer. \$2,000
- 197—Washington, George. A. L. s., 7 pp., 4to, Mount Vernon, 25th October, 1784, with 3 pp. of routes and p. containing address. 11 pp. in all. To the Hon'ble George Plater, Maryland, about water transportation; A. J. Scheuer. \$3,100
- 199—Washington, George. A. L. s., 4 pp., 4to, Mount Vernon, June 5, 1786. To James Tilghman, a defense of Washington's course of action in the case of Captain Asgill; A. J. Scheuer. \$2,500

- 208—Washington, George. A. L. s., one p., 4to, Mount Vernon, Nov. 18, 1799. To Ralph Wormley, saying that he does not ever expect to go farther from home than the federal city; B. Beyer. \$3,200

- 222—Franklin, Benjamin; Hewes, Joseph; Bartlett, Josiah; McKean, Thomas and Morris, Robert. Signers of the Declaration of Independence. Document bearing the signature of each of the foregoing. 4 pp., folio, Philadelphia, Feb. 1, 1776. The Charter of the brigantine *Cornelia*; B. Beyer. \$2,400
- 247—Washington, George. Goldsmith, Oliver. *An History of the Earth, and Animated Nature*. Vol. VI. Engraved plates, 8vo, London: printed for J. Nourse, 1779. Originally in Washington's library with his autograph on the title-page and his bookplate on inside of front cover; W. H. Wood. \$2,000

- 264—Aesop. *Fabulae Latinae Rinucio interprete*. Gothic character. 51 unnumbered leaves with signatures. Bound by Riviere. Mediolani: Philipus de Lavagna, 1479; L. C. Harper, \$825

- 265—Alken colored plates. *The National Sports of Great Britain. With Description in English and French*. With 51 aquatint plates, including the emblematic title-page, engraved by Clark after Henry Alken and colored by hand. Imperial folio, full pale green contemporary straight grain morocco. London: Thomas McLean, 1821. Original edition; T. Scott. \$2,400

- 297—Caxton, William. Vincent de Beauvais. *Mirror of the World; or, Thymage of the same*. (Translated from the French by W. Caxton.) Black Letter. Woodcuts, 88 leaves, 31 and 32 long lines to a page with signatures. Caxton's device on verso of last leaf. Westminster: W. Caxton, 1490. 2nd edition; Dr. Rosenbach. \$5,000

- 331—Emerson, Ralph Waldo. Autograph ms. signed of Emerson's *Terminus*. 42 lines, 3 pp. 4to; A. J. Scheuer. \$470

RUBIN AMERICAN AND ENGLISH FURNITURE

Anderson Galleries—A collection of American and English furniture and embellishments was sold by order of A. Rubin of Boston, on February 1st and 2nd. The grand total for the sale was \$52,222.50. Important items and their purchasers follow:

- 39—Hipplewhite mahogany inlaid sideboard with shaped front; Mrs. G. T. Emmet. \$575
- 64—Chippendale mahogany secretary cabinet,

(Continued on page 21)

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AUCTION REPORTS

(Continued from page 20)

- English, circa 1760; Miss Dorothy Deeble\$400
- 71—Walnut upholstered Queen Anne wing chair, English, early XVIIIth century; Miss H. Counihan, agent.....\$425
- 73—Set of eight Hepplewhite mahogany shield back chairs; Mr. D. Clark.....\$575
- 87—Sheraton mahogany three-part dining table, English, late XVIIIth century; Mr. E. J. Barter\$450
- 91—New England mahogany block-front writing desk, American, circa 1770; Mr. S. C. Mathews\$900
- 93—Set of eight Hepplewhite mahogany shield back chairs; Mr. E. J. Barter.....\$500
- 106—Curly maple secretary cabinet, American, XVIIIth century; Mr. S. C. Mathews.....\$1,000
- 108—Mahogany inlaid sideboard with shaped front, American, circa 1790; Miss Mabel Cooke\$425
- 112—Queen Anne tall mirror in carved mahogany frame, XVIIIth century; Mr. S. C. Mathews\$550
- 123—Hepplewhite mahogany and satinwood inlaid secretary bookcase, English, circa 1780; Mr. S. C. Mathews.....\$400
- 184—Mahogany carved and upholstered settee in Sheraton style, circa 1790-1800; Mr. Morris Cohen\$1,150
- 207—Curly maple secretary cabinet, American, XVIIIth century; Miss H. Counihan, agent\$575
- 228—New England mahogany block-front knee-hole desk or dressing table, American, circa 1770; Dr. F. D. Gulliver.....\$1,350
- 251—Chippendale mahogany upholstered settee, English, XVIIIth century; Winick & Sherman\$525
- 262—Set of eight Chippendale mahogany dining chairs; Mrs. J. D. Baker.....\$625
- 270—Set of six Hepplewhite mahogany arm-chairs, English, circa 1785; Mr. Morris Cohen\$500
- 271—Mahogany inlaid sideboard with serpentine front, in Hepplewhite style, American, circa 1785; Mr. N. R. Young.....\$1,700
- 275—Mahogany block-front writing desk with claw and ball feet, American, circa 1770; Mr. S. E. Mathews.....\$600
- 291—Walnut scroll-top highboy with Dutch feet, English or American, XVIIIth century; Mr. M. P. Culliman\$1,050
- 298—Large figural and floral hooked rug, 12 ft. 9 in. x 9 ft.; Miss H. Counihan, agent, \$1,050

THOMAS AMERICANA
Anderson Galleries—Early Western history, literature and narratives, the library of the Right Rev. Nathaniel S. Thomas of Philadelphia, were sold by his order on January 30th. The grand total of the sale was \$11,559.50.

RECENT FINDS
AT ARMANT

CAIRO.—Discoveries of vestiges of ancient buildings, one of which dates from 1500 B.C., have been made at Armant, the ancient Hermonthis, by the Egypt Exploration Society.

Armant is on the left bank of the Nile and was the center in the early days of the worship of the Sacred Bull Buchis. The results of the excavations show that the worship of the sacred bull continued for many centuries at Hermonthis and that Alexander the Great and two Roman emperors were among the worshippers. The excavations have been carried out on the site of the place of interment of the sacred cows that gave birth to the sacred bulls.

In earlier excavations a granite sarcophagus was found as well as a Roman brick structure. The recent excavations have shown that the granite sarcophagus was empty. The necropolis of the sacred bulls of Hermonthis was hewn out of the solid rock. The rock is, however, of a very friable nature in this part, and even in Roman times many of the caves and passages had already fallen in.

The expedition had great difficulty in clearing away the masses of fallen material, but it has already laid bare the remains of four Roman graves and eight earlier graves, and is practically certain of three more. All the graves had been plundered, and even the stone of some of the sarcophagi had been quarried away.

A sloping passage leads down to the building from the west, and here was found a lintel which originally belonged to a building of Thutmosis the Third, and another stone bore a cartouche of Aten. The expedition also recovered fragments of limestone sphinxes and also two fragments of limestone pillars inscribed with the names of Darius,

MARSEILLES CLAIMS
HONORAT COLLECTION

MARSEILLES.—A short time ago at Marseilles arrangements were made for the sale at auction of pictures by Monticelli, which were valued at 1,500,000 francs and which originally formed part of the Honorat collection. But the sale could not take place because, at the last moment, it was suspended by the city of Marseilles. It seems that the former owner of the paintings had made a will at the last moment which the notaries declared was not valid. The mayor of the city asked the court to suspend the sale until the matter could be cleared up.

The action which the city of Marseilles has brought against the Honorat heirs is very unusual. The last will of Honorat, which is considered legal and binding, was drawn up in 1915. In the margin of this document is a short piece of writing in which the donor declares that he will leave his collection of the works of Monticelli to the city of Marseilles if the city will place the pictures in a special hall built for the purpose, to be known as the Honorat legacy. This addition was made on a typewriter, and it is this particular that has given rise to the debate.

K. R. S.

Hystapes and Alexander the Great. They also found one broken and five whole pillars, showing the adoration of the Buchis (sacred) Bull by the second, fourth and tenth Ptolemies.

The details in the lives of the sacred bulls (their birth, induction in the temple, and their death and burial) were recorded on these pillars, as well as details of the ceremonies accompanying their induction into the temple. A number of offering tables were found imitating the sacred pool of the temple with its four stairways, two of which bore an inscription.

CHINESE PAINTINGS
IN BROOKLYN SHOW

An unusually large collection of Chinese paintings on glass, lent by Mr. Ralph Chait, is now being shown at the Brooklyn Museum. The collection numbers seventy-three pieces in all. This is undoubtedly the most important collection of this phase of Chinese art now on public view in greater New York.

The pictures are of the Ch'ien Lung Period (1735-1796 A.D.). The painting is done on the underside of the glass and the back is sometimes silvered to make mirrors; this form, called "mirror painting," is rare and much esteemed by Chinese connoisseurs. Many of the pictures of this period show the influence of European art.

Old paintings on glass, because of the particularly fragile nature of the material, are now very scarce. It would be difficult to duplicate this collection, for in the forming of it out of the way places in China were searched. Most of the pictures show some marks of time, which, however, seem to add to their charm rather than detract from it.

The pictures are important as they depict historical episodes. Any one well versed in Chinese history can determine what incidents are illustrated. They are very valuable as authentic documents of the costumes of their period, as well as for the architecture of temples and houses.

AURORA

An exhibition of paintings by Mary Locke Brewer and Janet Cumimms was held in the lobby of Y. M. C. A. building, under the auspices of the Young Men's Christian Association of Aurora, from January 1st to 25th. Among the paintings on view by the former artist were "Low Tide, Schooners," "Still Life—Flowers," "Rocky Neck, Gloucester," "The Fountain, Rome" and "Peonies." Mrs. Cumimms' contributions were mostly still lifes and flowers, although two landscapes and a mural painting were also included.

PHILADELPHIA

At the Print Club for several weeks there was on display a large group of lithographs by James Abbott McNeill Whistler. The majority were of that sort of lithography which appears to be pencil drawing at a short distance, but in all the pictures there is evident that subtlety of execution, that fine selection of essentials, that great economy of means, which are so highly esteemed by connoisseurs in the art of Whistler. They are expressions of the methods which he made his own, and which stamped him as one of the world's greatest etchers and lithographers. They are simple pictures of simple themes, many of them figures of women, and not one is calculated to make any enemies, that gentle art in which their creator so excelled.

The Whistler fondness for blacksmith shops is vividly brought out in such prints as "The Smith's Yard," "The Sunny Smith," and most notably in that wonderful specimen of chiaroscuro, "The Forge," glimpsed from the brightness of outdoors, the dimly lit interior seen through a firm rectangle. His worship at the shrine of London's spirit is exemplified in the richly wrought "Limehouse," also in a bit of Waterloo Bridge, and in the fuller view of the same structure, as seen from an upper balcony of the Savoy Hotel; in the lithotint, "Early Morning," with its foggy atmosphere; in certain aspects of his well-loved Chelsea and other corners of the British metropolis. Paris is represented by several cafe episodes and the inescapable Luxembourg Gardens. The various figures of women are all dated by the dress of the subjects, and already, though not so many years have elapsed since their drawing, the clothes appear to be of some long gone age. There is particular charm to "Swedish Gloves," with its curious kinship to the Whistler in our Wiltach collection and "The Winged Hat," a sort of female Mercury of the fragrant nineties.

(Continued on page 22)

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PHILADELPHIA

(Continued from page 21)

In the second annual exhibition of the Philadelphia Society of Etchers, now on the walls of the Print Club, there is a variety in subject matter and in execution that leads one from the world of fancy to that of literal reality; from the skyscrapers of the East to the Pueblos of the Southwest; from the fascination inherent in architecture to the fascination inherent in people.

The individual linked inseparably with a definite environment is shown in the prints by Eugene Higgins, in the buyers at "Fourth Street Market, Philadelphia," by Hortense T. Ferne; in the sardonic humor of "Pop" Hart's cock-fight scene; in the good-natured humor of Anne Goldthwaite's Southern negro subjects, in Harry Wickey's New York slum street and in E. K. Wetherill's "In the Subway." Interesting contrasts in method are provided by such things as Wetherill's "East Side," and Clifford Adam's "A Soho Alley Scene"; by Ernest D. Roth's "San Gimignano" and the "New York No. 2" of William Meyerowitz.

In architectural subjects one may enjoy the intricacy of detail in the John Taylor Arms' prints; the quaint feeling for place in H. Devitt Welsh's Philadelphia subjects, and the contrasting vision of the Pinto brothers, who also make prints of their native city.

Among the interesting landscapes are examples by T. F. Bancroft, Ralph Pearson, Raymond Bancroft, F. Chauncey Ryder, James Fincken, the Provincetown subjects of C. Jac. Young and work by Harry Wickey.

The present exhibition, when it has completed its run at the Print Club, will be reduced to eighty prints and dispatched through the Art Center of New

York on a circuit tour of the country, traveling from Florida to the Pacific Coast and back again.

Among the many exhibitors are Minna Weiss Zellner, Wuanita Smith, William C. Poulson, Grant Reynard, R. B. Gillespie, Nicola D'Ascenzo, R. L. Boyer, A. A. Blum, Richard E. Bishop, F. Townsend Morgan, John Mac Gilchrist, I. W. McCool, Philip Kappel, Earl Horter and George Elmer Browne.

A group exhibition of paintings and sculpture opened January 10th with a private view in the gallery of the Art Club. Paintings were contributed by Marjorie D. Martinet, of Baltimore, and Anne W. Strawbridge, of Philadelphia, while sculpture came from the studio of Beatrice Fenton.

Gordon Grant is exhibiting his canvases of square-riggers, of ocean, and of scenes aboard ship at the Edward Side Gallery. The majority of the ships shown are American clipper ships.

Not for many a year, at least, and perhaps never before, has there been placed on view in this city such a large loan collection of portraits of prominent Philadelphians, men and women, painted by distinguished artists of this and other countries, as that which now occupies all the wall space on the first and second floors of the Art Alliance. The portraiture includes not only oils, but sculpture, both marble and bronze. Considering the comprehensive activities of the sitters which have given them fame, local and widespread, and also the celebrity of the painters concerned, the exhibition has a decided personal as well as artistic appeal.

Perhaps the majority of the portraits have been seen elsewhere before, at the Academy Annuals, for instance, or in

CLEVELAND

A new acquisition, purchased from the Wade Fund, for the Classical Collection of the Cleveland Museum of Art, is a marble "Head of a Youth," and may be an original work of the early Vth century, B.C., or a fine copy of a later Roman period.

Like the "Head of a Woman," presented by Mrs. L. C. Hanna a few years ago, this head is carved in Greek Island marble. Another similarity is the character of the early Vth century, B.C.

In the Hanna head the surface modeling is intact, but in the new acquisition the surface is in such a condition that comparison becomes mere speculation. However the splendid form structure could never be lost, and comparison from this basic standpoint is entirely possible.

The two braids of hair are bound round the head like a filet, and engraved as bronzes were engraved. This was quite usual in early sculpture, when an artist would work alternately in marble and bronze.

No knowledge is obtainable of the statue of which this head is a fragment; but still the dignity and conscious power of the head gives us some clew which may give us a conception of the work of art from which it was severed.

other galleries and studios, or in the homes of the owners and originals, but it was an excellent idea upon the part of the Alliance to bring the pictures together in this fashion. It is impressive proof of the high capabilities in portraiture of American artists, many of whom are also Philadelphians. Various fields of human activity are represented, social, financial, literary, mercantile, manufacturing, journalistic, scientific and artistic.

BOSTON

The pleasant arrangement of the ten connecting galleries in the print department of the Museum of Fine Arts, Boston, and the enthusiasm of Mr. H. P. Rossiter, Curator of Prints, in providing various exhibitions of prints drawn largely from the collections of the museum, have done much to increase the interest in prints in Boston. The present rehanging of the galleries has brought to the attention of the public some remarkable XVth century Italian prints from the hands of such men as Palma, Marcantonio Raimondi, Campagnola, Mantegna; engravings and etchings by the three van der Velde; prints of French ornaments; proof sheets from Turner's "England and Ireland"; etchings by Jules Jacquenart; by Whistler; and reproductions of drawings by Edgar Degas. The Charles Deering and Wallace L. DeWolf collection of etchings by Anders Zorn, and a group of lithographs in color by modern French, English, and American artists are remaining on view from the previous exhibitions of the season.

C. Leonard Woolley, leader of the joint archaeological expedition of the University of Pennsylvania Museum and the British Museum, will lecture at the Museum of Fine Arts, Boston, late in March, on the excavations at Ur of the Chaldees. Mr. Woolley's work in bringing to light the treasures surviving from about 3500 B. C. and the revelations of life and customs of the people of those remote times, have been among the sensational disclosures in the archaeological fields within recent years. Mr. Woolley's lecture at the Boston Museum will be illustrated.

A special exhibition of portraits and other paintings by old masters and their

successors opened the first of January in the Robert C. Vose galleries in Copley Square, Boston, and continued through January 19th. The collection included a group of some thirty English portraits and nearly as many early American portraits. Among the more noted portraits was the study of "Happy Childhood," by William Owen, R. A. (1769-1823); "Rev. John Lathrop," by Gilbert Stuart; "The Duchess of Ancaster," by Thomas Hudson (1701-1779); "Villie D'Avray," by J. B. C. Corot (1796-1875), a canvas by Ralph Earle, and "Land's End," by Jonas Lie, N. A.

At the Myles Standish Galleries are works by three contemporary artists. Eliot J. Enneking is showing landscapes of old New England; E. E. Sanborn exhibits stained glass and paintings; and Henryk Twardzik is represented by portraits and landscapes.

An exhibition of Japanese folk pottery, a type of work seldom seen outside its native land, has recently gone on view at the Fogg Museum at Harvard College. The collection includes fifty examples of these peasant wares. Many of the works are a century or so old and all show the effects of years of use which have mellowed the glazes and lent them the charm of patine.

The plates, which comprise the series lent by S. Yamanaka, of Osaka, Japan, were used below the tiny night lights that burned in every Japanese house before the day of electricity. There they received any drops of oil which fell.

The decoration was of the simplest—generally underglaze painting. Stencils and free-hand brush strokes were used and the subjects were flowers or bits of formal designs, or occasionally a sketch of Mt. Fuji or sail boats making into harbor.

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CHICAGO

The Chicago Society of Etchers Exhibition is now open at the Art Institute. There are not quite as many exhibits as were shown last year, but this is because the etchings this year are larger and occupy more of the wall space. Out of about a thousand entries two hundred and ninety-three were selected and hung. As usual many foreign countries are represented and we see work from England, France, Germany, Italy, Holland, Belgium, Czechoslovakia, Hawaii, Japan, China and India. Among our local etchers, old favorites are well represented, such as Lee Sturgis, Ralph Fletcher Seymour, Thomas E. Tallmadge, Charles W. Dahlgreen, Bertha E. Jaques, Beatrice Levy, Rose Crossman, Allen Philbrick, Robert Lee Eskridge, Elizabeth Colwell, Elizabeth Telling, Charles Morgan, John P. Jensen, Eugene Glamen, Margaret Fairman, Vernon T. Kirkbride, Otto J. Schneider, Charles A. Wilimovsky and Elizabeth Englehard. The prizes to be awarded consist of the three Mr. and Mrs. Frank G. Logan prizes, of \$100, \$75 and \$50.

A remarkable example of El Greco's later period, a small version of the "Coronation of the Virgin" has been lent to the Art Institute by Max Epstein, and is exhibited with the other examples by the great Spanish mystic in Gallery 50. Dr. August Mayer in his important catalogue of works by El Greco mentions four other handlings of the same subject; it is a well known fact that certain compositions had a fascination for the artist and he used them again and again, altering them to fit his mood. The earlier "Coronations" are more elaborate; here El Greco has stressed the figures of the Father and the Son, and has placed the Virgin farther in the background. The design is an oval, and the clouds, the robes of the figures, and groups of cherubim are all swept together in a brilliant pattern, in which the low vibrant tones of rose and blue, and the strange whites and yellows contribute to the plastic strength. Dr. Mayer places the picture somewhere in the first five years of the XVIIth century.

The Chicago Artists Exhibition will open at the Art Institute on Thursday, February 7th, with the usual reception to the members of the Institute. A preview of the show as it is being hung in the East Wing Galleries indicate that, while there are a less number of works of art than were in last year's show, the canvases are larger and will comfortably fill the usual wall space. It will be noted also that a majority of the paintings are in a lower key—the colors being more subdued and of more studied transitions of tone. Many original canvases, the result of individual expressions of thought, will be noted, making the exhibition one of expressionism rather than one of impressionism. Many new names appear in the catalogue showing the advance of the younger members of the craft into the limelight. These new names appear not only in the painting section but in the sculpture section as

well. A heroic sized head of Paster by Leon Hermant will be shown and a delightful and whimsical piece of sculpture, "The Shepherd Boy," by Olga Chassaing, a newcomer, will be seen. Walter Williams has two small figures of distinction, one "Comedy," the other "Tragedy," and Ruth Sherwood exhibits a fountain figure composed of the sculptured portraits of two little girls. John D. Brcin displays an idealized head entitled "Snowflake." In the paintings, besides the many new names, the ones most familiar to visitors will be seen in the catalogue, such as Rudolph Ingerle, John A. Spelman, W. Vladimir Rousseff, John T. Nolf, John F. Stacey, Claude Buck, Rudolph Weisenborn, Archibald T. Motley, Jr., Frederic Tellander, Paul Trebilcock, J. Theodore Johnson, Edward Timmons, Carl R. Kraft, Sam Ostrowsky, Oskar Gross, Marie Blanke, Gerald Frank, Marques E. Reitzel, A. Lou Matthews, Flora Schofield, Ivan Albright, Malvin Albright, E. Martin Hennings, Todros Geller, and others.

A one-man show of the work of Anton Carte was recently on view at the Art Institute. Carte's art shows command of balance in masses, as well as a "lyric line." Despite all the artist's knowledge, there is the strong attraction of the essentially child-like spirit in these works. "Burgomaster's Portrait" and a "Nativity" are among the most interesting canvases on view.

Paintings by Frank V. Dudley form an interesting exhibition at the Chicago Galleries. Among the most charming things on view are his paintings of dune wild flowers, such as "Butterfly Weed," "A Sandland Bouquet," "Wayside Flowers," and "Sand Cherries in Festive Array." Wood scenes, pictures of beach and water line and a number of still lifes complete a delightful showing.

Portraits by Helga Haugen are on view at the same galleries. The artist paints youthfully and enthusiastically, with an eye to decorative effect. The cold, self-conscious quality which marked the artist's work of a few years ago has entirely disappeared in such paintings as "Whirligig," "Brothers," "Portrait of Johnnie," and "A Fairy Tale." Her portraits of young women and young girls, with the frequent decorative note in the background, are fresh and charming. Her male portraits are interesting as throwing light on another side of Miss Haugen's work.

In a smaller room at the Chicago Galleries are landscapes by Will Henry Stevens. Mr. Stevens paints in a quiet fashion, very conservatively, and sometimes a trifle tediously. There are, however, some charming pictures of south-

ern landscapes, and a number of exquisite pastels. The Arthur G. Rider Spanish paintings in the first room of the Chicago Galleries offer some brilliant effects.

Two exhibitions of Illinois art were held here recently. The Illinois Academy of Fine Arts exhibited at the Illinois Women's Club and the All-Illinois society at the Stevens Hotel. The former has now gone to the State museum in Springfield while the latter is being shown in various Illinois cities and will go to New York.

Among those who have worked for the success of the academy's show are J. F. Cornelius, president of the academy, who has consistently stood for the sale of works by living artists and worked to get the Illinois chambers of commerce to support Illinois art. Mrs. Charles S. Peterson, who sponsored the show, has also done much to make it a success.

Both of these exhibitions showed work of uneven quality, and the average in neither case was as high as should be expected from Illinois. Doubtless the Art Institute's much criticized policy of inviting some and jurying the rest would improve the quality of this type of exhibition.

The Arts Club has now in its galleries an interesting exhibit of modern paintings owned by Chicagoans. Here are to be seen Severini, Survae, Chirico and Ozenfant. Matisse is visible in three manifestations, including his "Street Scene."

Three exquisite paintings were lent by Martin A. Ryerson: "Young Woman in a Landscape," by Renoir; "Child in a Room," by Edouard Vuillard, and "The Old Mill," by Vlaminck. They do great credit to Mr. Ryerson's taste as a collector.

Joseph Winterbotham, Jr., is responsible for a number of pleasing canvases in this exhibit. The screen by Pedro Pruna, with full length portraits in either end panel of Genevieve Carpenter and Louise Winterbotham, respectively, is delightful. The "Fruit," by Cezanne, is pale and delicate. The Matisse "Ballet Girl" is a riot of red. The "Invocation," by Odilon Redon, is characteristically mystic. "The Street Musicians," by Daumier, and the "Head," by Derain, are excellent examples of these two celebrated painters.

"La Ménagère," by Helene Perdriat, loaned by Mr. and Mrs. Augustus S. Peabody, is lovely. "Night," by Joseph Stella, loaned anonymously, is a decorative effect in black and blue. Mrs. Rus-

sell Matthias has lent an amusing canvas in "Deux Femmes," by Survae. Miss Genevieve Carpenter has lent the most fascinating and whimsical Survae, "A Rose." Mrs. John Alden Carpenter lends several paintings, four of them ugly in the modernist mode, two striking, the Picasso, because of its clear color and sharp pattern, and the "Jardin d'Été," by Segonzac, because of its great beauty.

Mr. and Mrs. Walter S. Brewster are responsible for a group of interesting paintings. Robert H. Allerton, Arthur T. Aldis, and Frederic C. Bartlett are responsible for others. The extremely characteristic Toulouse-Lautrec, "Danse Moulin de la Gallette," is lent by Mrs.

Lewis L. Coburn. Miss Katherine Dudley lends the Jewish, uncomfortable, and stiff "Woman on Sofa," by Kuniyoshi, and a rather wooden "Portrait of My Daughter," by Vlaminck. Tennessee Mitchell Anderson and C. J. Bulliet contribute the two heads of Alfred Maurer, and the "Promenade," by Archipenko, is also lent by C. J. Bulliet.

At the Chester H. Johnson Galleries there is current an exhibit of paintings by a Scotchman, John Duncan Ferguson.

Among the more charming of his canvases are "Head," "Villa Gotte Blage," "At Dinard" and "Golden Nude."

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DETROIT

The annual Exhibition of Michigan Artists, which opened under the auspices of the Founders Society on January 4th, is, on first impression at least, the most pleasing local show that has ever been seen, says Clyde H. Burroughs in an article published in the *Detroit Saturday Night*. One might almost call the exhibition sedate in spite of its colorful ensemble, for while it includes many works of modernistic tendencies, these seem not to have been taken by the jury without due deliberation on their artistic merits. The result is a happy balance between the so-called academic and modernistic painting in which every work had to show some merit to get in.

Fully half of the prizes are pinned on works of modernistic trend. For instance, *The Boulevardier* prize was awarded to Sophie Gurvitch for her painting *Morning*, a bedroom interior with two working girls who are just getting up. The George Murphy prize also goes to a modernistic arrangement, *A Spanish Woman*, by Hunter Gill Griffith. The Mrs. Neville Walker memorial prize, awarded by a special jury, was given to John L. Pappas for his *Elmwood Street, Winter*, a watercolor of progressive tendency, and the Founders Society prize awarded by the board of trustees went to Reginald O. Bennett's *Bull Fight*, a well thought-out arrangement of space and color.

The academic works, too, came in

for their share of the awards, the Scarab Club gold medal being given to Mrs. Iris Andrews Miller for her painting *Mary*; the Mrs. Herbert C. Munro prize for the best figure composition to Lester Mange, of Lowell, Mich., for his painting, *Promenade*, and the Frederick Zeigen prize to an artist who has never before received an award in the Michigan Artists show, to Helen Steketee, of Grand Rapids, for her still life, *Flowers*. The etching prize contributed by Frank J. Blair and Hal H. Smith went to Charles A. Barker for his *Bones and I*, and the Clara Dyar prize for the best watercolor of a Detroit subject to Albert Hemeryck for his painting, *Owen Park—Detroit*.

The Mrs. August Helbig sculpture prize was also given to a conservative work, namely, a beautifully sculptured head by Horace Colby.

Two honorable mentions were also awarded to the sculpture group, one to Winifred M. Grindley for her *Portrait of Betty*, the other to Samuel Cashwan for his *Salome*. A third honorable mention was given to Foster Jewell, of Grand Rapids, for his painting, *The Pessimist*.

There is a notable advance in the number and quality of the sculpture which was admitted this year. Particularly noteworthy are the portrait heads of Horace Colby and Louis Redstone. *The Salome* and *The Cello Player* of Samuel A. Cashwan, the *Portrait of Frederick Vernon Slocum*, by Victor V. Slocum, and the three glazed pottery figures of Walter E. Speck of which the *Bike Race* stands out pre-eminently as a well characterized, if a somewhat caricatured incident.

In the department of watercolors and

black and white, hung in the small gallery, there are many excellent works, but the number of exhibitors in this field seems all too few. The pen and wash drawing of Maxine Rosenthal is quite as interesting to the person interested in drawings and prints as the more finished masterpieces in the adjacent gallery. It is encouraging to see so many block prints, those of Leo J. Meissner in black and white and those of Conrad Lubnau in color being outstanding. The small group of etchings do not count for much but the generous prize given by Mr. Blair and Mr. Smith should encourage the work in this department another year. There are exceptions, however, such as the busy street scene, *Rue Mouffetard—Paris*, of John Alexander Marshall, or *The Blessed Rogue*, by Frederick V. Shotwell. There are two drawings presumably in the lithographic medium, one by V. McC. Reader of *Overlook Mountain*, the other by Anna I. Thorne, which are excellent interpretations.

There is a substantial advance in the quality of the watercolors, of particular interest being those of Myron B. Chapin, Joseph Spark, Jane C. Stanley, Preston McCrossen and Alice H. Thurber, to mention a few other than the prize winners, Mr. Hemeryck and Mr. Pappas. Henry C. Roberts, one of the winners of the Anna Scripps Whitcomb scholarship, essays the watercolor medium with great success. David H. Blower's street scene also shows a fine comprehension of the medium.

In spite of the limit of 200 put on the show by the arts commission, the jury was unable to bring the total of the exhibition down to this number, there being 228 entries.

SAN FRANCISCO

The collection of etchings by Roi Partridge presented in one of the two smaller rooms of the lower floor of the Berkeley Museum is the one important art feature of the initial and current exhibitions there. This American etcher is represented by prints covering a wide period of time and as wide a range of subjects.

Twenty-six of the most recent paintings by Childe Hassam, and a collection of the works' mainly porcelains, of Beniamino Buffano, were placed on exhibition at the California Palace of the Legion of Honor on January 1st, and remained on view until the end of the month.

On January 5th at the Beaux Arts Gallery the exhibition of copies of details of the Ajanta frescoes from the Ajanta caves in India, opened. These copies were made by Mrs. F. H. Das, a former student of Gottardo Piazzoni. Together with these were shown oils and watercolors by Mrs. Das, notably several portraits of Gandhi.

On January 8th and together with the exhibit of sculpture by Allan Clark being held at the East West Gallery of Fine Arts, opened in the same gallery, an exhibit of Chinese paintings, medieval and contemporary. This showing is sponsored by Katherine M. Ball.

An exhibition of work by Lyonel Feininger, the German American artist,

LOUISVILLE

The collection of 105 rugs which is on view in the galleries of the J. B. Speed Memorial Museum from January 6th to March 1st, contains few Persian pieces but is representative of some of the choicest examples of Asia Minor rugs to be found. A few Indian, Caucasian, Chinese (including one rug from the Emperor's palace) and other miscellaneous rugs of rare quality complete the collection.

The J. B. Speed Museum is happy to announce the acquisition of a group of seven etchings by Carol C. Brenner, the gift of Mr. and Mrs. E. F. Brenner. Only one group, which is entitled "The Log Bridge," is signed in full, Carl C. Brenner, and dated 1879, the year after he painted "The Ripples" and "The Creek," two typical Brenners, the gift of the heirs of Mr. and Mrs. Christian Stege to the museum. One other entitled "The Forest Brook" is signed in full but not dated. The other five, entitled "The Lock," "Beeches," "Willows," "Water Elms" and "Spring in the Woods," each have the peculiar cBe monogram. In each case the ink used is very cool and there is a lightness of conception which is not to be found in the landscapes of the same period.

classified as an architectural abstractionist, was held during January at the Oakland Art Gallery together with the exhibition of work by Merton Clivette.

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PROVIDENCE

At the Rhode Island School of Design two small galleries have been hung with a group of contemporary etchings from the collection of Mr. and Mrs. Walter R. Callender. This is but a portion of the Callender collection, begun by the late Walter Callender forty years ago, and continued by his son, Walter R. Callender.

The group on view features some of the leading modern etchers and includes prints by Muirhead Bone, Frank W. Benson, Arthur Briscoe, Gerald Brockhurst, Frank Brangwyn, Edmund Blampied, Felix Buhot, C. H. Basket and Edward Borein. Starred prints in this group are Muirhead Bone's "Spanish Good Friday" and "Conrad Listening to Music," "Stockholm" and "Foster's Boathouse," Cambridge; Arthur Briscoe's epics of ships and sea, notably his "Outward Bound," "In Dry Dock," "The Main Tack," "The Shipwright," "Making Sail"; Gerald Brockhurst's "The West Coast of Ireland" (a portrait study of two young girls), "The Dancer" and "Nadejda," prints which have almost the quality of engravings, and Benson's studies of birds in flight.

Among the gems of this collection are Whistler's Thames and Limehouse prints, and his Little Venice set; Meryon's "Pompe de Notre Dame"; Haden's "Sunset in Ireland" and his "Shere Mill Pond"; Cameron's beautiful "Five Sisters of York Minister," his "Ben Ledi" and his "Chimera"; Bone's "Rainy Night, Rome," and the "Spanish Good Friday," noted in the present show, and his portrait of "Conrad"; McBey's desert series and his "Peakes of the Sea" and fishing boats, and some of the finest prints by such men as Bauer, Lepere, Short, Hardie, Lumsden, Pennell, Zorn, Legros and others, some of whom are represented in the collection on view at the School of Design.

Gino E. Conti opened the new year at the Providence Art Club with an exhibition of murals, decorations, compositions and landscapes, from his Paris studio. Included were symbolic tapestry designs and his figure compositions, notably "La Vierge, l'Enfant et St. Jean," which is reproduced as frontispiece for the catalogue.

A group of etchings by the late Joseph Pennell, including several of his French and English sets, are to be seen in the print room at the Tilden-Thurber Galleries. "Exeter Hall" and "Hippodrome" of the English set; the "Champs Elysees" of the French set; "New York from Grace Court" and "Bridgeland and the Jaws—Chicago" of the American subjects are included.

At the N. M. Vose Gallery on Thayer Street a group of paintings by James G. Tyler were on view to January 19th. His famous "The Landing of the Pilgrims" is the outstanding feature of the show.

KANSAS CITY

Next month at the Kansas City Art Institute we shall have an opportunity to see the work of the Mid-west artists, comprising paintings, sculptures, graphic arts and applied arts from Kansas, Missouri, Oklahoma, Nebraska and Colorado. Only one of the Midwesterners is represented in the international water color show now on view in the institute galleries. That is Birger Sandzen, who, with Ernest Lawson, represented the middle West in the exhibition of small paintings just closed at the Babcock galleries in New York.

Following the Midwest show at the institute, there will be an exhibition of printed fabrics more than one hundred years old. At the same time, from March 1st to March 25th, Joseph Fleck, a Kansas City artist, will show some Taos pictures, and the institute will have a small architectural show from the East under the auspices of the Kansas City Architectural League.

From March 21st to April 21st, fifty or sixty pictures from the Chicago Art Institute will be shown. Following that will occur the usual exhibition of the work of local artists, and in May the work of the Art Institute students will be on display.

R. A. Holland, director of the institute, believes in encouraging local artists by giving them opportunities to exhibit their work. As a consequence, Miss Loraine Makinson, a Kansas City girl who won the Tiffany prize last year, is having a "stairway" show this week of her pictures, painted last year at the Tiffany Foundation.

INDIANAPOLIS

During January, at the John Herron Art Institute, was held the forty-fourth annual exhibition of oil paintings by contemporary American artists. This is the most important assemblage of work by living American artists that is held in Indianapolis and included seventy-one oil paintings representing seventy well known American artists.

In the northwest gallery, where forty paintings were on display, was the one large marine of the exhibition, a sunny sea by William Ritschel. One of the largest landscapes, rugged and forceful, by W. Lester Stevens, was entitled "Loading Stone." On the center of the west wall was a large upright snow scene, John F. Carlson's "Woodland Shadows." Two pictures by Chicago artists who are well known, Pauline Palmer's "Arrangement" and Frederick Fursman's "Girl Reading," hang near the Carlson. In the same room was a still life by Miss Palmer, and nearby a snow scene by Harry Leith-Ross, entitled "Roseton." Hanging between the Carlson and the Fursman was a boat scene, "Early Morning, Roscoff Harbor." "Lou Reading," by the more noted James Chapin, hung on the opposite wall at the right of the big stone quarry landscape.

George Biddle, whose extreme modernism has been seen in Herron print exhibitions in his lithograph groups of figures, animals and fowls, was represented with a flower painting, under the simple title, "Arrangement." George Gibbs showed a decorative arrangement of woodland and waterfall of the typically dull color of many of the modern painters.

In the same group near the Lester Stevens landscape was a small modern

landscape composition by Alexander Brooks. Arriving at the door on the east wall, one observed a delightful portrait head by Nicolai Fechin. The picture was entitled "Head of a Russian Girl."

The seventh annual exhibition of work by the Indiana Society of Architects opened Sunday afternoon, February 3rd, in the South Gallery. The society's committee on exhibit included Edward D. Pierre, chairman; Edward B. James, Willard Osler and Frederick Wallick. Earl H. Reed, who has been selected as the judge, is the head of the Architectural School of Armour Institute of Technology, Chicago. The exhibition is concerned more this year with state work rather than out-of-state work as formerly, largely because of the presence of the Portrait Sculpture and Water Color Exhibits, which will be of special interest to visiting architects.

On the same day the 122 pictures comprising the Eighth International Water Color Exhibit and circulated by The Art Institute of Chicago, were placed on view in the galleries, remaining throughout the month. Countries represented are: United States, England, Germany, France, Hungary, Holland and Russia.

February 9th marks the opening of the special exhibition of ten bronze busts comprising the group of portrait sculpture by Charles Grafty. This group has been shown at many of the prominent galleries of the country, including the Corcoran Gallery of Washington, D. C., and, more recently, the Wichita (Kansas) Art Gallery and the St. Louis Museum of Art. Recent advances from the latter state that one of the bronzes was purchased for the museum's permanent collection.

As a result of quick action on the part of the institute's curator, the print gallery unexpectedly houses for a time a collection of prints by two well known women print-makers—the late Helen Hyde and Mrs. Bertha E. Jaques of Chicago, secretary-treasurer of the Chicago Society of Etchers. This collection was shown at the Propylaeum when Mrs. Jaques lectured on "The Graphic

TOPEKA

A large exhibition of paintings from the Macbeth Galleries, New York City, opened at the Mulvane Art Museum on January 9th and continued until February 5th. It consisted of works by leading American artists of the present day.

Arts." Her work, done with deftness and charm, includes both color prints and black-and-white etchings, the latter depicting not only American but foreign scenes.

ST. LOUIS

An exhibition of paintings and batiks by Mme. Alexandra Galston-Korsakoff opened at the Artists' Guild on January 29th. This is the first opportunity since her arrival in St. Louis that this artist has had to show her interpretation and adaptation of the Java batik.

The beginning of February the Central Public Library placed on view a collection of Tod Lindenmuth's well known woodcuts. The collection begins its tour here.

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WASHINGTON

At the Dunthorne Gallery there is an exhibition of watercolors by Charlotte S. Cullen. The watercolors cover a large field of travel abroad from England and Ireland to Spain and Italy, of which perhaps the most successful are the paintings done in Ireland.

At the same gallery is a group of wood block prints by Elizabeth Keith, an English artist; Urushibara, a Japanese living in London, who does flower pieces; E. A. Hope; Bresslern Roth, an Austrian, who does decorative birds, and Walter J. Phillips, an English artist, living in Canada, whose landscapes, flower pieces and prints have much individuality and charm.

Then there is a series of new dry-points by Norman Wilkinson. "Cod Fishing, Great Banks," "Spey Pool, Salmon Fishing," are among the most individual of these prints.

A print that calls for special mention is a sporting print by Exley of the "Meet of the Fox Hounds," after a drawing by Pollard done in 1830. Exley has revived the old art of aquatinting, and shows meticulous work, for the edges and lines are perfectly executed without any blurring.

During the last exhibition of the etchings and drawings of Livia Kadar, great interest was shown in her works, and seventy prints were sold. Among them were nine to the Library of Congress and five to the Smithsonian.

At the Arts Club this afternoon there will be an exhibition of oils and drawings by Sarah Baker and Lauretta Sondag.

The thirty-third annual exhibition of the Washington Water Color Club opened January 6th at the Corcoran Gallery of Art. It continued through February 3rd.

Beginning January 17th at the Corcoran Gallery there was held a comprehensive exhibition of the sculptures and drawings of Malvina Hoffman, of New York. It contained the mask of Pavlova, the dancer, for which she received first prize at the National Academy of Design, and of African subject sculptures.

At the Yorke Gallery beginning January 7th paintings by Lucille Howard were shown until January 19th. The artist has been spoken of as a pioneer in presenting the beauties of Irish scenes to America.

Lieut. Col. Michel Jacobs held an exhibition of his latest painting at the Lorraine Gallery from January 14th to 26th.

The Society of Washington Artists announces its thirty-eighth annual exhibition to be held in the Corcoran Gallery of Art from February 10th to March 10th, inclusive. This exhibition will be held in one of the main galleries rather than, as heretofore, in the hemicycle. Oil paintings and sculpture never before publicly exhibited in Washington alone are eligible. A bronze medal will be awarded for the best work exhibited in each of the following classes: Portrait (including figure composition); landscape (including marine); still life and sculpture. The jury of award will comprise the following: E. W. Redfield, William Sergeant Kendall and J. Maxwell Miller. Exhibits must be delivered at the Corcoran Gallery, New York Avenue entrance, on Wednesday, February 6th.

NEWARK

Household articles in everyday use, none of which cost more than fifty cents, have just been put on view in the Newark Museum to demonstrate how successfully useful objects of small cost can satisfy the demands of good taste.

Seventy objects—textiles, china, metal work, glassware—are shown in five cases in the central court of the museum. All were purchased in New York or Newark and selected for color, shape, design and general effect. Many cost considerably less than fifty cents—the highest price paid. American-made goods are well represented, but no restriction as to source was regarded by the member of the Newark Museum staff who purchased the collection. China, Japan, England, France, Germany, Italy, Spain, Holland, Czechoslovakia, Hungary, and Mexico contribute to it.

The exhibit is placarded: "Beauty has no relation to price, rarity or age," a slogan first used by the Newark Museum about twelve years ago, it is said, when a showing of well designed pottery very low in price was put on view.

At the opening of the present exhibit this week, John Cotton Dana, director of the Newark Museum, said that he considered it part of a museum's business to call attention to beauty in the commonest and most inexpensive objects of everyday use. "The contents of these cases," he said, "suggest again what we have been saying with many of our exhibits for nearly twenty years now, that beauty and art are by no means dependent on antiquity or costliness. The purchasing power of the smallest income can procure them for the humblest home."

DENVER

The "Let's Keep It" group has purchased for the Denver Art Museum three works from the exhibition of local artists' work which closed on January 2nd. These works are two watercolors by John E. Thompson and a lithograph by Charles F. Ramus. The watercolors are typical of Thompson's sensitive and vigorous style.

The first show of the year at the Artists' Guild Gallery, at 1421 Court Place, consisted of western landscapes, portraits and still life studies representative of the best in local creative art. Outstanding contributions included "Chrysanthemums" by Albert Byron Olson, "Castle Rock" by David Spivak, "The Rock Quarry" by Frank Vavra, "Autumn" and "In the Park" by Dean Babcock.

Also at these galleries is an interesting exhibit of small landscapes by Robert Graham. Other exhibits are wood block prints by Rose Bear and David Spivak, pottery by Paul St. Gauden, and sculpture by Enrico Licari and Clara S. Dieman.

WORCESTER

An extensive exhibition of the arts of the late Gothic and Renaissance period was held recently at the Worcester Museum. It includes a part of the John W. Higgins collection of armor, now on loan at the museum, many XVth and XVIth century paintings from the per-

manent collection and an important group of French, Flemish, German and Scandinavian tapestries.

This was the largest and most important collection of armor and tapestries ever exhibited in Worcester, and was of particular interest because many of the types of armor included in Dr. Higgins's collection were shown in the battle and tournament scenes of the tapestries. Among other pieces lent by P. W. French and Company of New York were two scenes from the famous Trojan War series, one from the Roman de la Rose, and a Brussels, XVth century, Crucifixion enriched with gold. Sir Joseph Duveen loaned a large XVIth century tapestry representing "The Prodigal Son," and Wildenstein and Company sent a spirited tournament scene from the Cartel d'Amour.

OMAHA

The Art Institute of Omaha exhibited a collection of Dutch and Flemish paintings and French and Flemish tapestries which are lent by Arnold Seligmann Rey and Paul Bottenwieser for the month of January. The paintings illustrate the phases of interest in the Dutch School of painting with landscapes, marines, interiors, portraiture, and still-life, and date from the XVIth century. In addition to the Dutch paintings there is a small landscape by Bernard Bellotto.

The tapestries dating from the XVth century to the XVIIIth century convey some idea of the changes which tapestry weaving underwent during that period of three hundred years.

Case exhibits of early patterns in silver, XVIIth century fans and lace, and a case of Persian and Chinese art are interesting collections which have been arranged for the month.



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CALENDAR OF EXHIBITIONS IN NEW YORK

Academy of Medicine, Fifth Ave. and 103rd St.—Third annual exhibition of the New York Physicians Art Club, to February 15th.

Ackermann Galleries, 50 East 57th St.—Colored artist proof etchings by Elise Lord, through February.

Thomas Agnew & Sons, 125 East 57th St.—Exhibition of pictures and drawings by old masters.

Ainslie Galleries, 677 Fifth Ave.—Landscapes and figures in oil by Mrs. Anna Richard Brewster and paintings by Juan Jose Segura, to February 15th. Drawings, watercolors and oils done recently by Isadora Newman, February 15th to 28th.

American Academy of Arts and Letters, 633 West 155th St.—Exhibition of the works of Edwin Austin Abbey, until March 31st, 1929.

American Designers Gallery, 145 West 57th St.—Exhibition of contemporary decorative art, through February.

Anderson Galleries, 489 Park Ave.—Paintings by Jerome Blum and exhibition of the work of students in the Paris atelier of the New York School of Fine and Applied Art, to February 9th. Paintings by Robert Heermann, Julie Stohr and Emile Zoir, February 11th to 23rd.

Arden Gallery, 460 Park Ave.—Ceramic gardens and paintings by Raoul Dufy, February 11th to March 6th.

The Art Center, 65 East 56th St.—Craft work shown by the New York Society of Craftsman, pottery by Leon Volkmar and Mexican craft-work shown by the Paine Mexican Crafts Corporation, through February. Paintings by "The Islanders" Group and decorative arts shown by the Art Alliance of America, February 11th to 23rd. Wood engravings by Clare Leighton, to February 16th.

Arts Council, The Barbizon, Lexington Ave. and 63rd St.—Circulating Art Club exhibit of paintings and etchings, to March 3rd.

Babcock Galleries, 5 East 57th St.—Landscapes and portraits by William McKillop and paintings by I. Abramofsky, to February 16th.

Belmont Galleries, 137 East 57th St.—Primitives, old masters, period portraits.

Boehler & Steinmeyer, Inc., Ritz Carlton Hotel, Suite 729.—Paintings by old masters.

Bonaventure Galleries, 536 Madison Avenue.—Autographs, portraits and views of historical interest.

Bourgeois Galleries, 693 Fifth Ave.—Fine paintings.

Paul Bottenwieser, 489 Park Ave.—Paintings by old masters.

Bower Galleries, 116 East 56th St.—Paintings of the XVIIIth, XVIIIth and XVIIIth century English school.

Brooklyn Museum, Eastern Parkway and Washington Avenue, Brooklyn.—Eleventh annual exhibition of the Brooklyn Society of Miniature Painters, to February 18th.

Brummer Gallery, 27 East 57th St.—Works of art. Exhibition of the works of Raymond Duchamp-Villon, to February 9th.

Butler Galleries, 116 East 57th St.—A group of mezzotints by contemporary artists, through February.

Daniel Gallery, 600 Madison Ave.—Paintings by Henry Billings, to February 23rd.

De Hauke Galleries, 3 East 51st St.—Modern paintings.

Down Town Gallery, 113 West 13th Street.—Group of drawings by eight leading American artists, to February 10th. Original drawings by Hart, Karfol, Kuhn, Pascin, Walkowitz and Weber and recent paintings in oil, tempera and watercolor by Stefan Hirsch, February 12th to March 3rd.

A. S. Drey, 680 Fifth Ave.—Exhibition of Flemish primitives from the Sigmaringen collection.

Dudensing Galleries, 5 East 57th St.—Paintings of Spain by Roy MacNicol, to February 17th.

Durand-Ruel Galleries, 12 East 57th Street.—Retrospective exhibition of paintings by Eugene Boudin, to February 12th. Painted screens by LeRoy Daniel MacMorris, February 15th to 28th.

Ehrich Galleries, 36 East 57th St.—Old masters.

Ferargil Galleries, 37 East 57th St.—Colored etchings by Frank A. Nankivell and contemporary American paintings, to February 11th. General exhibition of American sculpture, to February 18th.

Fine Arts Society, 215 West 57th St.—Thirty-eighth annual exhibition of the National Association of Women Painters and Sculptors, to February 13th.

Gainsborough Galleries, 222 Central Park South Old Masters.

Gallery of Living Art, 100 Washington Square East.—Permanent exhibition of progressive XXth century artists.

Pascal M. Gatterdam Gallery, 145 West 57th St.—Oil paintings and pastels by Laura Trevitte Horne, to February 16th.

Rene Gimpel, Hotel Ambassador, 51st St. and Park Ave.—Exhibition of French and Italian Gothic and Renaissance sculpture, to February 16th.

Grand Central Art Galleries, 6th floor, Grand Central Terminal.—Exhibition of paintings by Princess Alexandra Victoria Rumann, to February 16th. Recent paintings by Walter Ufer, N. A., February 11th to 23rd.

Greener Art Gallery, 157 West 72nd St.—Continuous exhibitions of old and modern pictures.

Helen Hackett Galleries, 9 East 57th Street.—Paintings by Maud Miller Hoffmaster, February 11th to March 2nd. Paintings by Miss Julia Kelly, February 16th to 28th.

Harlow, McDonald & Co., 667 Fifth Avenue.—Miscellaneous prints.

P. Jackson Higgs, 11 East 54th St.—Works of art.

Holt Gallery, 630 Lexington Ave.—Oil paintings by Mathias J. Alten, February 10th to March 3rd.

Intimate Gallery, 489 Park Ave.—40 new paintings by Georgia O'Keeffe, to March 16th.

Kennedy Galleries, 785 Fifth Ave.—Etchings and lithographs by Alfred Hutton and etchings and drawings by Whistler, through February.

Keppel Galleries, 16 East 57th St.—Etchings by modern masters, to February 10th.

Thomas Kerr, 510 Madison Ave.—Antiques.

Kew Gallery, 634 Lexington Ave.—New etchings by contemporary European etchers, to February 15th.

Kleemann-Thorman Galleries, Ltd., 575 Madison Ave.—Etchings and drawings by Childe Hassam, to February 16th. Etchings of bird subjects by Roland Clark and etchings of dogs by Edith Derry Willson, February 18th to March 2nd. Etchings by William Meyerowitz, March 4th to 16th.

Kleinberger Galleries, 12 East 54th St.—Special exhibition of old masters.

Knoedler Galleries, 14 East 57th St.—Watercolors by H. B. Brabazon and some recent portraits by Harrington Mann, to February 11th. Etchings by Anders Zorn, through February 23rd.

Kraushaar Galleries, 680 Fifth Ave.—Paintings by Guy Pene du Bois, to February 16th. Paintings by Gifford Beal, February 15th to 28th.

J. Leger & Son, 695 Fifth Ave.—Paintings by old masters.

John Levy Galleries, 559 Fifth Ave.—Old masters.

Lewis and Simmons, Heckscher Bldg., 730 Fifth Avenue.—Old masters and art objects.

Little Gallery, 29 West 56th St.—Handwrought jewelry, silver and Venetian glass.

Macbeth Gallery, 15 East 57th St.—Paintings by Emil Carlsen, N.A., and Dines Carlsen, A.N.A., to February 18th.

Masters' Art Gallery, Inc., 28 West 57th St.—Old master paintings.

Metropolitan Galleries, 578 Madison Avenue.—American, English and Dutch paintings.

Metropolitan Museum, 82nd St. and Fifth Ave.—Japanese ceremonial robes lent by Louis V. Ledoux, Peruvian textiles and new accessions of prints, through February. The Architect and the Industrial Arts: an exhibition of contemporary American design, beginning February 12th. The Great Period of Japanese Prints, a collection lent by Ledoux, beginning February 11th.

Milch Galleries, 108 West 57th St.—Paintings of Western life by F. Tenney Johnson, watercolors by Alice Judson and sculpture of Western subjects by J. Clinton Shepherd, to February 9th. Marine landscapes by J. Conaway; paintings and drawings by Max Bohn, February 11th to 23rd.

Montross Gallery, 26 East 56th St.—Pictures by Otis Oldfield, to February 16th. Paintings by Lee Hersch, February 11th to 23rd.

Morton Galleries, 49 West 57th St.—Paintings and etchings by Ten Eyck and watercolors by Beatrice Doane Craig, to February 15th. Paintings by Charles and Harry Carlson, February 15th to March 2nd.

Museum of French Art, 22 East 60th St.—Exhibition of First Empire furniture, porcelain and pictures, the Quinlin legacy to the museum, opening February 12th.

National Arts Club, 15 Grammercy Park.—Sixth Annual Exhibition of etchings, February 13th to March 8th.

J. B. Neumann, New Art Circle, 9 East 57th St.—Graphic Arts of Six Centuries, Part One, February 9th to 28th.

New York Public Library, 476 Fifth Ave.—Room 321, one hundred notable American engravings, 1683-1850; Room 316, engravings after portraits by Gilbert Stuart and lithographs by R. P. Bonington; corridor, third floor, early views of American cities.

Newhouse Galleries, 11 East 57th St.—Exhibition of monotypes and paintings by Mr. Henry A. Wight, through February.

Arthur U. Newton, 665 Fifth Ave.—Paintings by XVIIIth century English masters.

Opportunity Gallery, The Art Center, 65 East 56th St.—Paintings selected by Max Weber, to February 12th. Paintings selected by Yashuo Kuniyoshi, February 15th to March 12th.

Frank Partridge, 6 West 56th St.—Exhibition of old English furniture, Chinese porcelains and paneled rooms.

Pen and Brush Club, 16 East 10th St.—Paintings by L. Scott Bower, to February 14th.

Portrait Painters Gallery, 570 Fifth Avenue.—Group of portraits by twenty American artists.

Ralston Galleries, 730 Fifth Ave.—Paintings by old masters.

Rehn Galleries, 691 Fifth Ave.—Drawings by Leon Kroll, to February 16th.

Reinhardt Galleries, 730 Fifth Ave.—Drawings by Maurice Sterne, Dufy, Degas, Segonzac, Picasso, Guys, Matisse, Redon, Vlaminck, Modigliani and Zak, through February 16th.

Schwartz Galleries, 517 Madison Ave.—Sporting and marine paintings and fine prints.

Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings.

Jacques Seligmann Galleries, 3 East 51st St.—Ancient paintings, tapestry and furniture.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd Street.—Works of art.

Silberman Gallery, 133 East 57th St.—Paintings, objects of art and furniture.

Marie Sterner Galleries, 9 East 57th St.—Exhibition of paintings by 3 French and one American artist, February 9th to 23rd.

Valentine Gallery of Modern Art, 43 East 57th St.—A group of modern French paintings, to February 23rd.

Van Diemen Galleries, 21 East 57th St.—Paintings by old masters.

Vernay Galleries, 19 East 54th St.—Collection of Chippendale furniture, sporting prints, English silver and porcelain.

Weston Art Galleries, 644 Madison Avenue.—Paintings.

Weyhe Gallery, 794 Lexington Ave.—Prints and drawings by Howard Cook and wood carvings by Alexander Calder, to February 23rd.

Whitney Studio Galleries, 10 West 8th St.—Paintings by Emil Ganso, Henry Gottlieb, Paul Rohland; monotypes by Blendon Campbell, February 9th. Paintings by Herman More,

Charles Rosen and Dorothy Varian and watercolors by H. E. Schnakenberg, February 12th to March 2nd.

Wildenstein Galleries, 647 Fifth Ave.—Paintings by Angel Zarraga, to February 15th.

Yamanaka Galleries, 680 Fifth Avenue.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Avenue.—Paintings by J. Barry Greene, to February 9th. Horses, sporting events and English life by A. J. Munnings, R. A., February 11th to 23rd.

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Uccello Frescoes in Santa Maria Novella Are to Be Moved

FLORENCE.—After a great amount of discussion and consideration of pros and cons, a decision has been reached in regard to the frescoes of Paolo Uccello, which are falling and fading in the cloisters and the refectory of the church of Santa Maria Novella.

The Podestà of Florence, Count Della Gherardesca, a man of culture and a lover of art, has given his orders. This of course has been done after various consultations with Doctor Poggi and other authorities, and it is generally agreed that the plan to be carried out is the wisest of the many that have been suggested.

The two frescoes will be detached from the wall with the greatest care and taken into the large refectory of Santa Maria Novella, a place admirably fitted to receive them. The podestà has decided to have the work of restoration on the remaining frescoes in the cloister begun at the same time, confiding the undertaking to Professor Benini, who is one of the commission nominated by the commune last year. Professor Benini will start on this task as soon as spring arrives with more suitable weather.

The refectory of the former convent of the great Dominican church is a magnificent hall of the XIIIth century, which was recently restored, and which has been set apart for the exhibition of paintings, reliquaries and vestments belonging to the church. Here will also be shown photographs of all the frescoes of the cloister, many of which were made some time ago, when parts of the frescoes were in a better condition than they are at present.

It has been suggested that copies of

the original paintings, as good as can be made, be substituted for them, but this idea seems scarcely practicable. It is comparatively simple to copy a well preserved fresco with a certain amount of accuracy, but these compositions of Paolo Uccello, even when they were detached, were but little more than shadows of the original work of the painter.

For the other frescoes, which cannot be detached on account of the complete breaking down of the plaster, all that can be done will be done to keep them from total ruin. But not very much can be expected. If it had been possible to make really satisfactory repairs on these works, such work would have been carried out long ago.

It ought to be remembered that not all the frescoes in question are by Paolo Uccello. Some of the more by Dello Delli, and the authors of others are uncertain. But those by the great Florentine master are the ones which are causing anxiety at present. K. R. S.

A TINTORETTO IS FOUND IN STYRIA

ROME.—Experts have now recognized as a genuine work of Tintoretto an old painting which has long belonged to the parish of Gratz in Styria. It has been exhibited in the art gallery of that city, but its real value has never been appreciated.

Recently when the canvas was cleaned and the thick layer of dust which had adhered to it was rubbed off, the restorer, Angelo Richter Biennenthal, realized that a second picture had been painted over the original one. After

SEVENTY-FIVE DRAWINGS BY EPSTEIN

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LONDON.—Issued at the net price of fifteen guineas by John Saville and Sons of 5 Gower Street, London, W. C. 1, the forthcoming book of *Seventy-Five Drawings by Epstein* with a foreword by Hubert Wellington, is bound before many months have passed to appreciate well in value. For the edition is being limited to the small number of 220, of which only 200 are for sale. Each is numbered and signed by the artist himself, and included are the drawings which in the autumn were on view at the Godfrey Phillips Galleries in Duke St., St. James'. All these have now passed into leading art collections and the volume will form a valuable permanent record of them. It is being printed on handmade paper, finely bound in vellum, and produced under the supervision of Mr. Ernest Ingham of the Fanfare Press. Mr. Wellington occupies the post of Lecturer to the Royal College of Arts.

much pains, he succeeded in bringing the original work to the light. It represents the Ascension and is distinguished by its color scheme and several other indications as having all the characteristics of Tintoretto's style.

Since the last half of the XVIth century it has been kept as a special treasure by the parish church of Gratz, where it once adorned the high altar, but it was afterwards removed to the presbytery and completely forgotten. Its value is estimated at many hundred thousand lire. K. R. S.

LONDON-EX-DEALER TRIED FOR THEFT

BERLIN.—Friedrich Wilhelm Lippmann, who during the half-dozen years which ushered in the war amassed a fortune of £75,000 as an art dealer in London, is the chief figure in one of the most remarkable cases of banditry ever analyzed by the German Courts, writes a correspondent to *The Daily Telegraph* of London.

He is charged, in a trial which began at Fuerth on January 8th, with taking the principal part in organizing a raid by which a series of old masters was carried off from the chapel of Kadolzburg Castle, where the younger branch of the family of the Hohenzollerns, afterwards the German Kaisers, had their home when they were still but Burgraves of Nuremberg. It is not without an element of irony that his father, one of the leading German authorities on art, was at one time Curator of the Royal Engravings at Berlin. When he died the elder Lippmann left a collection of pictures which at auction realized a sum equal to £75,000.

A further droll feature of the story is that at the time of the robbery Kadolzburg, long vacated by its historic and romantic tenants, served the humdrum purposes of a police station and petty court house. But the presence of these agencies of the law did not prevent the thieves, who forced an entrance into the castle at the appropriate hour of midnight, from making their way unmolested across two brightly illuminated courts or from breaking open four

locked doors. It should, however, be stated at once that the actual rape of the pictures was effected by two professional burglars, who secured the engagement through the testimonial of recent terms of hard labor.

While the experts in art, but amateurs in crime, waited beneath the castle walls in a motor car, this couple of experienced cracksmen made short work of the obstacles which separated them from the chapel, and soon returned with the objects of their quest.

Under examination Lippmann cut an exceedingly sorry figure. Never a man of robust health, he must now, though only forty-five, support himself by a stick and shelter his eyes behind spectacles with blackened lenses. He was in a great hurry to plead irresponsibility on the basis of heredity, up-bringing, and the misfortunes of the war. He said that nearly all the family of his mother, who quarreled with him during the revolution and returned to England, were mentally defective, and that seven of them ended with suicide. His father was a philosopher and dreamer who gave no attention to the education of his only child.

He also laid stress on the total loss at the outbreak of the war of his English estate, for which he had not received the slightest compensation from the German Government. While he did not deny that he knowingly financed the robbery of the pictures, he declared that he was ignorant of the details of the plan. At the same time he tried to persuade the court that, although he was in very low water at the time, his motive was more artistic curiosity than material interest.

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